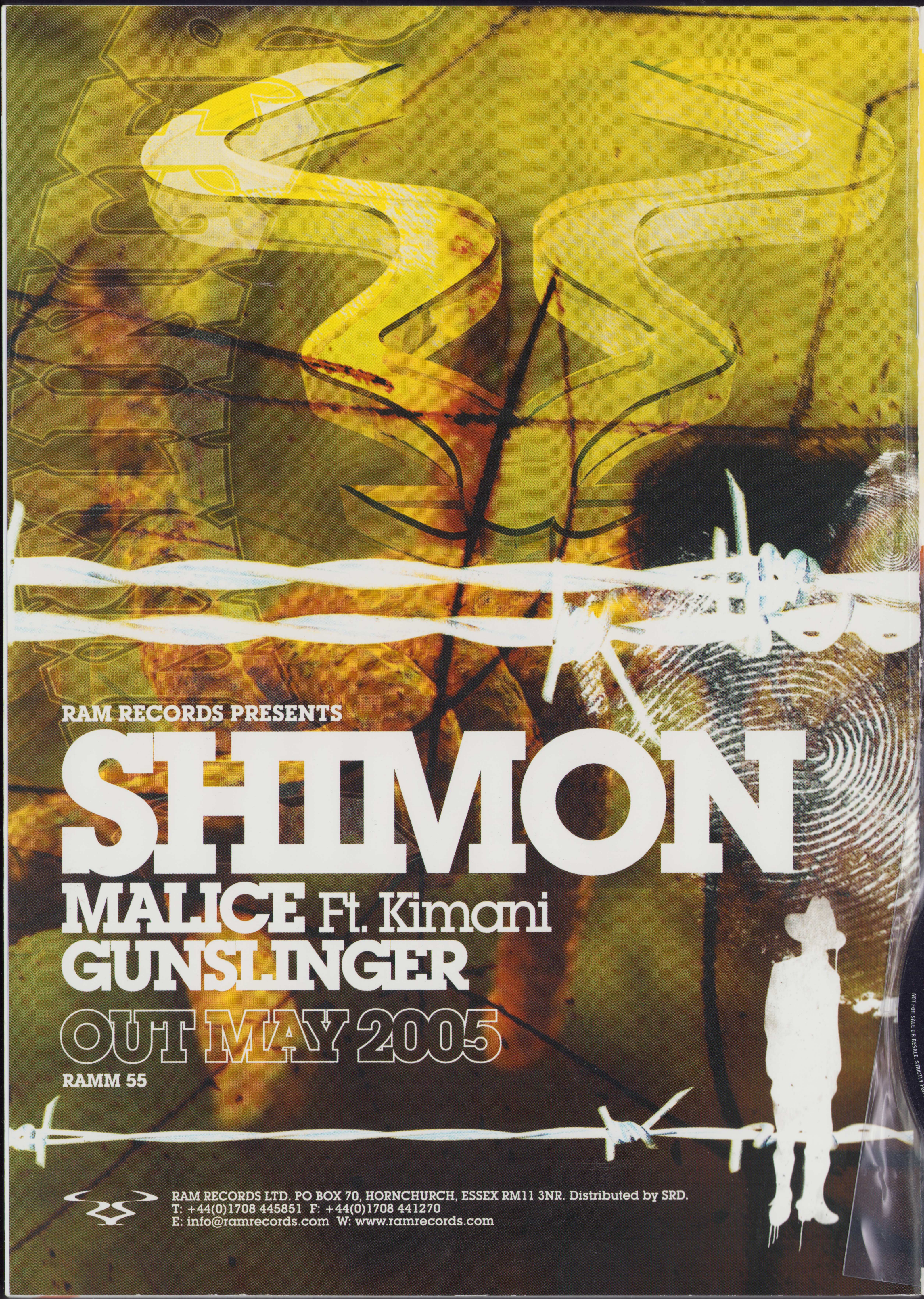
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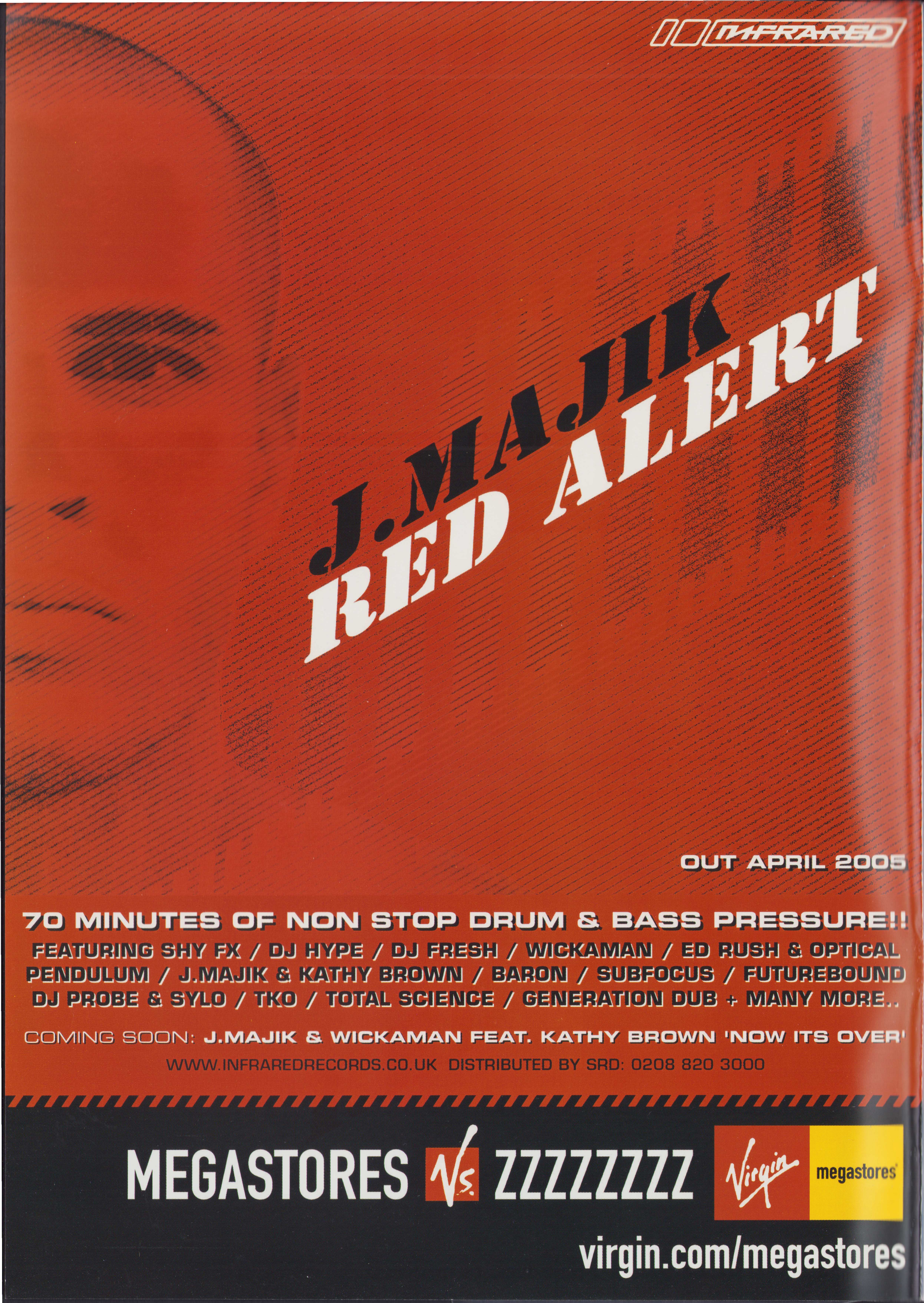

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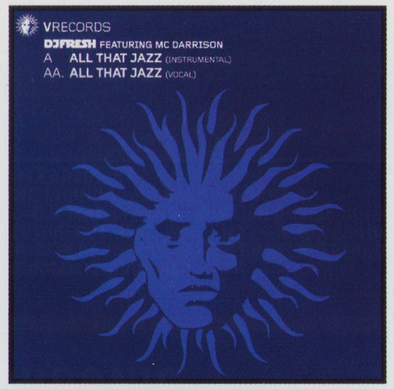

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AA. ALL THAT JAZZ (VOCAL)

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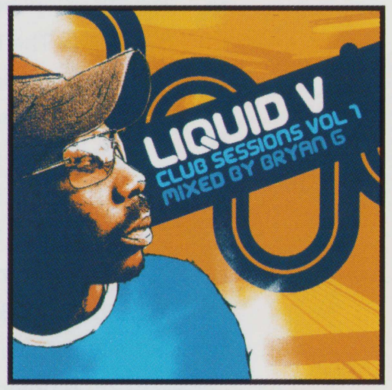

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Labels interested in distribution please send your tracks to our A&R departmnent using our postal address above.

The Word on the Streets

Also on Soul:R is a 12" from Mistical, "Losing Ground" b/w "Henshaw Dub" due sometime in April and sometime in the future, there'll be a 12" from D Bridge entitled "Without Answers". There's a couple of releases lined up for Revolve:R with Marcus Intalex's "Afrikaa", and a 12" featuring Juju's "Burning" & Visionary's "Visionary Number 9 Dub" due in March. There's also a 12" from Calibre & D Bridge in the pipeline due on one of the affiliated labels, "sometime in the future". Not content with all this, the guys also have a tour of Asia lined up with visits to Tokyo, Osaka, Shanghai and Singapore all scheduled for the end of April. We at ATM towers are suitably jealous.

INFRARED

Currently in the shops is Wickaman's "Nightvision 2" CD, as is "Sinatra" b/w "New Yogi Bear" from J Majik & Wickaman. Next on the label is Probe & Sylo's "Ghetto Dub" and "Booby Trap" currently getting plenty of support from some of the scene's top players, due in March. Mid April will see the release of J Majik & Wickaman featuring Kathy Brown's "Now it's Over", spread across two 12"s, the first featuring the VIP mix of "It's Over" and "Raging Bull" and the second featuring the original mix with a currently untitled tune. TKO's "Abyss" should drop at the beginning of May, J Majik & Terra Deva's (of Shakedown's "At Night" fame) "Watch You" is due mid May and Wickaman's remix of "Pitchshift" is due at the end of May. Later in the year, there will be a follow up to last years smasher, "Dubplate Killa" by J Majik, Wickaman and of course DJ Hype as well as a remix of "Dubplate Killa" itself. Finally on Infrared, the main man himself, J Majik has a mix CD of his own in the pipeline entitled "Red Alert". The CD will feature 25 tracks, 14 previously unreleased and the vocal talents of long time soldier, MC GQ. Tracks on the CD are provided by Hype, Pendulum, Baron, Fresh, Total Science, Wickaman, Sub Focus, Ed Rush, Futurebound & many more, due sometime mid April. Sister label, Black Widow is rising quickly with Wickaman's "Ring Of Fire" b/w "Death By Stereo" already on the shelves. Next up for the fledgeling imprint is the two part "Panic Room" project with the first part featuring the title track "Panic Room" backed with "Laughing Gas (Ft RV)" and the second part featuring the tracks "It's Time" and a track provisionally entitled "Ten Ton Bomb (Psycho)" by J Majik, Wickaman and Futurebound. Finally, the remix to the filthy "You Digust Me" is due later in the year backed with another as of yet untitled track featuring vocalist, Duchess.

DIESEL U MUSIC 2005

The 2005 Diesel-U-Music competition kicks off next month then tours the UK in April with the final awards ceremony, annually televised by Channel 4, in July. Winners will be judged by Diesel-U-Music network partners and will collect their awards and perform on the night alongside a host of established artists. Last year's event saw Goldie Lookin' Chain rubbing shoulders with the then virtually unknown Kasabian while Mick Jones and the late, great John Peel both collected prestige awards for Lifetime Achievement and Outstanding Contribution. The Hardest Working Man in Showbiz, Mr James Brown, also accepted an award for International Lifetime Achievement. 2004's With previous winners now really making waves in the business, Diesel-U-Music is fast becoming a key point of interest for those in the industry, uncovering those all-important 'ones to watch'. Diesel-U-Music offers real opportunities for artists looking to break into the music industry. As an international initiative, Diesel-U-Music has uncovered some true talent since its inception in 2000 and it keeps on growing. Offering aspiring artists the chance to cut through often fruitless and frustrating process of being heard, this is a competition that no young band, producer or DJ can afford to miss.

TOV GROUP

The Trouble On Vinyl empire continues to grow like a D&B Microsoft, consuming all in its path like some sort of rampaging behemoth, hell bent on world domination… err… ok, that's a touch dramatic but they HAVE been busy. Not one, not two but THREE albums are in the pipeline, the first of which is the more dancefloor orientated "Fastlane - Part 2" on Trouble On Vinyl which should be out by the time we go to press. As per usual, the package comes in both CD and vinyl formats, the former with 25 tracks mixed by the ever capable DJ Friction and the latter boasting 8 tracks across a 4 piece vinyl set. Artists featured include Baron, Psychosis, Unicron, Special K, Supply & Demand, DJ Friction & Nu Balance, Visionary, Simon Bassline Smith & Drumsound and Probe & Sylo amongst others. The second long player is Renegade Hardware / Barcode's CD only, "Future Beats Vol.1" mixed by DJ Ink. 16 cuts from the tougher side of the tracks including beats by the likes of Universal Project, Raiden, Paradox, DJ Ink, Loxy, Resonant Evil, Spor and Chase & Status amongst others, due at the same time as the "Fastlane - part 2" LP. Thirdly, we have the "Guerilla Warfare" LP featuring the highly anticipated "Messiah" remixes by Spor and Noisia. The Spor remix being on the album sampler with Raiden's reworking of old school classic "Dominator" and the Noisia remix being on the 5 piece vinyl album itself along with tracks from Calyx & Kontrol, Skitty, Raiden, Chase & Status, Ink, Keaton, Evol Intent, Phobia & Loxy. On the singles front, AJCs "What U Like" b/w "Sticks & Stones" is out now followed by Phobia & Enjay's "Look For Me" b/w "Understand", due in April on Renegade Recordings. Spor's "Haunt Me" b/w "Brickbeats" is out now on Barcode and Unicron's remix of Unknown Error's massive "Shadows" in due mid April on Trouble On Vinyl.

you can bet this will be one to watch for! Check the new website www.direct-recordings.com for artist profiles, event pics, merchandise and general news on whats going on this year in the Direct camp.

BLAME

As well as his input for Charge, Blame has several releases lined up for his own 720° imprint, including tracks under the guise of K.O.T.P. (The Pedge & himself) entitled "Krypton Factor" b/w "Android" due late February and "Shadows Of Technology" due late April / early May. There's also a release scheduled for the mighty Metalheadz, entitled "Artificial Environment" due sometime in the future.

UNDILUTED

Brockie's Undiluted imprint has been somewhat quiet of late but now there's not one but TWO LPs ready to be unleashed. The first is "Pure", due out sometime in April, features new material from Brockie, Ed Solo, Kane, Bengal & Travilion. "The Story So Far", again due out sometime in March, is a CD mixed by Brockie & Ed Solo featuring the vocal talents of MCs Det & IC3. Charting the rise of Undiluted Records, the project is to include previously released and unreleased material from the labels back catalogue. New tracks from the camp include Brockie & Ed Solo's "Aim'd At You", Bengal & Sylo's "Remember Dis", and Icarus & Travilion's 'Fruit X'.

LOCKDOWN

West Country based Lockdown Records have got a busy release schedule planned for the next few months. Currently in circulation is Interface feat. MC Sweetpea's "Jumpin" b/w "Freak On" to be followed swiftly by Cybin's "Dubwize" b/w "Dogbite (Cybin rmx)" and then "Keep It Locked EP" Volumes 1 & 2 featuring tracks from Mesh, Interface, Cybin, Construct and a remix from Nightwalker. To top all that off there's a long player in the pipeline due sometime later in the year. Last but not least keep an eye out for Nina from Lockdown interviewing various players in the scene for the Code Of The Streets DVD magazine AND representing the camp on L Double's 1Xtra radio show.

SONIC

Next up on Space is Sonic & Ed Rush's "Kinetic" backed with a solo effort from Sonic, "Blown Out". Soon after that is "Come On Baby" b/w "Avalon", a track named after Oshii Mamoru's film. Plus there's collaborations with Yuuki & Dj Aki from Japan in the pipeline, with a possible single forthcoming there, entitled 'Mirai'. This guy must have the living collection of airmiles.

RYME TYME

Fresh from last year's Virus tour of Japan, Rymetyme's back on home soil with a whole heap of new projects set for 2005. Over the next few months, 1210 recordings will see releases such as Universal Project's "Move" remix, DJ Optiv's "Fever" remix, "Vapour Trail" by Vicious Circle as well as new tracks by the man himself. Rymetyme also has releases scheduled for Zinc's Bingo imprint and his vocals will be gracing new tracks from Optiv, Teebee and Black Sun Empire. Last but not least, keep an eye out for the ViRam tour of America leading up to appearances at the Miami Winter Music Conference.

SOCIAL SECURITY

Following on from the success of Child Support's Buffalo Soldier feat Stevie Hyper D, the Social Security crew have a new label in the pipeline called Benefit which ties in neatly with their whole concept. The first release is Crisis Loan's "Lions n Tigers n Bears, Oh My!" with "Green Cross Code" on the flip, due in May. Also watch out for their remix of Rebel MC's classic "Junglist Man" also due soon. Tired of working on their studio tans, they've decided to emerge into the daylight and start picking up some DJing dates, so keep you eyes peeled on fliers for forthcoming appearances!

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FORMATION

DJ SS' ever expanding Leicester based empire, Formation, has a whole raft of releases lined up for the coming months. First out the gate is the fourth installment in the Powerplay LP series, the 16th long player on the label, no less! Featuring Zen's massive "Rhubarb & Custard", new boys Vital Element's "Together", Nero's epic "Apocalypse Now" sampling "Smells Like Victory", Crystal Clear's rocktastic "Only Weakness", Italian trio S.M.O.K.E's "Silver Bullet" and Generation Dub's dancefloor killer, "Miami Vice". As is tradition, the vinyl pack is accompanied by a CD, one disc with the all the new tracks plus the best of the previous three volumes and of course a mix CD, mixed by APB. The LP is out now and is sure to sell by the bucket load. Following hotly on the heels is Influx UKs eagerly anticipated debut album, "2 Million And Rising". With the sampler featuring Influx's collaboration with Fats and Regina, "Souls Unite", already doing the rounds, details regarding the album itself are scant on the ground. Confirmed tracks include title track, "2 Million & Rising", "Shine" & "Do Right, Do Wrong". Expect the usual format of vinyl release and twin CD release, featuring tracks on one CD and mix on CD2 including bonus material. Due April 18th, keep an eye out for further details! Formation's little sister imprint, Reformatted also has some tricks up its sleeve in the shape of the third part of the "Reformatted EP" series. Featuring Nero's "Dick Tracy", US based Rawtee's "Too Much Wine", Italian trio, S.M.O.K.E's "Secret Weapon" and Geordie boys, Generation Dub's "Decoded", due out April 4th. Over at the more musically orientated arm of the operation, New Identity, there's a next double pack round the corner, entitled "Deep Sound EP". Tracks on the EP are Q Project's "Self Assesment", Xample & Adrock feat. Zaniha's "Destructive", Generation Dubs "Midiman" and Vital Element's "Sunshine State". Finally on the release front, there's the mix CD of the Star Signs series which has been running monthly over the last year. Mixed by Zen, the CD features all 24 tunes, most of which have been produced by the man himself! Other contributors include Generation Dub and APB. Events wise, the monthly Club Formation, continues to run at Po Na Na in Leicester and then its time for the big one, World Of Drum and Bass in Miami, Florida on Thursday 25th March. The venue is yet to be announced by artists confirmed include Fabio, Grooverider, DJ SS, Swift, Shy FX, Influx UK, Killa Kela, Andy C, Fresh, Adam F, Pendulum, Total Science, Photek, Future Prophecies, Dynamite, Warren G, Biggie, IC3, Armanni, Sharpness, MC Question Mark and L Natural. Tax on the door is $25 AND you get a free "World Of Drum And Bass" CD! Pukka.

VIPER RECORDINGS

Next up on Viper Recordings will be a new 12" (VPR004) from Australasia's newest hot property, 'State of Mind'. Coming with that big, epic D&B sound from that part of the world, these boys have plenty of material coming out on various labels and look set to blow up in 2005. Check them out in our Leaders Of The New Skool article in this very issue. Following this will be the three part "Weekend World" series, featuring Futurebound, Matrix, J-Majik, Wickaman, Jaquan, State of Mind, Entity & S.M.O.K.E as well as remixes from Total Science & Generation Dub. Preceeding this will be the "Weekend World" mix compilation mixed by Futurebound himself and will also feature a bonus sample cd containing all of the Viper crew's best breaks, basses and sound FX. Also, watch out for Futurebound & Jaquan's "Frightnight", forthcoming on J Majik's Infrared, as well as Futurebound, J-Majik & Wickaman's "Psycho" on Wickaman's Black Widow imprint. Finally, look out for the brand new Viper Recordings website, www.viperrecordings.com which will be launching soon! On top of all that, Futurebound has teamed up with Cream's Paul Nolan to start up a new artist agency, Full Spectrum Artist Management, presenting a cutting edge roster of DJ & Production talent that includes Futurebound, Baron, Wickaman and Shodan with MC's Juiceman, MC Ell & MC Raul. The website, www.fullspectrumdjs.co.uk will be up and running shortly, with all the latest info, mixes, biographies, diaries and booking info for all artists. Call Paul Nolan on 07751 236 755 or email paul@fullspectrumdjs.co.uk for more information.

MORE HORSEMEN

The Four Horsemen as a group was started some time ago be Loxy. He's now expanded their number and dropped the "Four" from the title. The Horsemen have now expanded with original member DJ Ink being joined by Gremlinz, Visionary, Skitty, Phobia, Aspect, Outlook, Titan, Keaton, Dylan and Stranjah. They're looking to drop the first Horsemen LP on Renegade Hardware, sometime in August this year. Also in the pipeline is Loxy's forthcoming Karma Music release from himself and Ink entitled "Revolution" backed with "Zulu". There should be many more tracks from various Horsemen artists and others due on the Karma Music imprint. Loxy and Keaton have a joint venture in the pipeline entitled the "Ressurexion" EP featuring artists such as Gremlinz, Stranjah, Grayscale, Skitty, Alpha and Omega, so keep your eye's peeled for that one. Also watch out for Karma vs Cylon EP featuring remixes of old Cylon classics. Karma clothing will be coming soon and last bu not least there's the forthcoming Horsemen tour to watch out for, due sometime towards the end of the year.

INNERGROUND

Samba kings, Marky & XRS' Innerground Records is shaping up for another productive year with Digital's dubbed out "Termite" b/w "Ready Or Not" already in the racks. Next up is something from Oxford's finest, Total Science in the shape of two slices of dancefloor liquid entitled "Wasting Time" and "Expand". Expect to see this at local vinyl pushers about now. Marky & XRS take the reigns for the April release themselves and offer two cuts, "Butterfly" and "The Wizard". Other than that, theres a whole crop of debutants waiting in the wings, including the likes of Drumagick, TK, and Bungle amongst others. Something else on the horizon for Innerground is the "In Rotation Summer Flavours" Series. Part One features tracks from DJ Marky & XRS and future parts of the series will add a new dimension to Innerground's current repertoire. Expect remixes from top names in and out side of drum bass, as well as original tracks from a variety of genres. There's also a CD in the pipeline, mixed by XRS, featuring tracks from the Innerground back catalogue and new exclusive tracks. And the best thing about this CD, it's free! More details on when it will be available, and how you can get your hands on a copy will be announced soon. They are also releasing a range of merchandise this year including record bags, T-shirts, hats and more!

SHOGUN AUDIO

DJ Friction's Shogun Audio burst onto the scene in 2004 with tracks such as 'R-Type rmx', 'Let Loose', and Friction & Baron's 'Butt Ugly Martians' quickly establishing the fledgling label's reputation. The momentum continues in '05 with Australia's latest production duo, Shock One stepping up for Shogun 004. Jay and Karl (aka Shock One) started producing D&B whilst playing in the same band as Anscenic (Rob Squire) and Speed from Pendulum. Pendulum left the band to move to the UK after signing 'Vault' but the link helped 'Silverscreen' and 'Droppin' Science' land in Friction's hands. Musically, Shock One come from a diverse background. Influences as wide as Sigor Ros to Tool have manifested into a heavy dancefloor sound. With extensive DJ support coming from all the top dogs - this looks set to be big!

CHARGE

Next up on Mampi Swift's Charge Recordings is a four track EP from Blame entitled "Rise Of The Machines" featuring the tracks, "Rise Of The Machines", "Tomahawk", "Planet 2 Planet" & "The Return" due in March. There's also a forthcoming LP in the works entitled "Music Forever" featuring tracks from Blame & Mampi Swift himself. Tracks already penned include Blame & Swift's remix of Fresh & Swift's "Play Me", a "Trippin'" remix by Gridlok and "Solar Burn" and "Tornado", both by Blame. The album is due sometime in May and there'll be a pan-European tour featuring Mampi Swift and Blame to promote the long player, commencing in March.

SUB FOCUS

After the success of "Down The Drain", "Ghost" & "Soundguy", Sub Focus was now signed exclusively to Ram Records and before you can blink, he's got an album coming! The albums penciled in for around this time next year but before that, there's "X-Ray" b/w "Scarecrow" out now, a remix of Baron's "Squelch" for Baron Inc. in April, a collaboration with a Spanish DJ called "Howtek", a collaboration with the mighty Pendulum entitled "Virgin Android", new tracks with some producers SO box-fresh they don't even have a name yet and finally another 12" lined up for Ram in the summer.

MC WREC

MC Wrec has started 2005 full guns blazing! Currently recording his debut solo LP, he's also laying down tracks on forthcoming LP's from London Elektricity, First Rate, Blade & Martin Brew. Furthermore he's working on releases with Logistics & The Stanton Warriors plus touring with L Double, Nu Tone & The Nextmen over the forthcoming months. Also keep ears peeled for a forthcoming single entitled "Drop The Beat", produced by Martin Brew featuring Wrec and The Nextmen. In addition to this is currently recording a documentary with Dog Day Productions for TV screening later this year, has just launched his own PR company 'Guerrilla Tactics Entertainment' and has a new online home in www.mcwrec.com.

INPERSPECTIVE

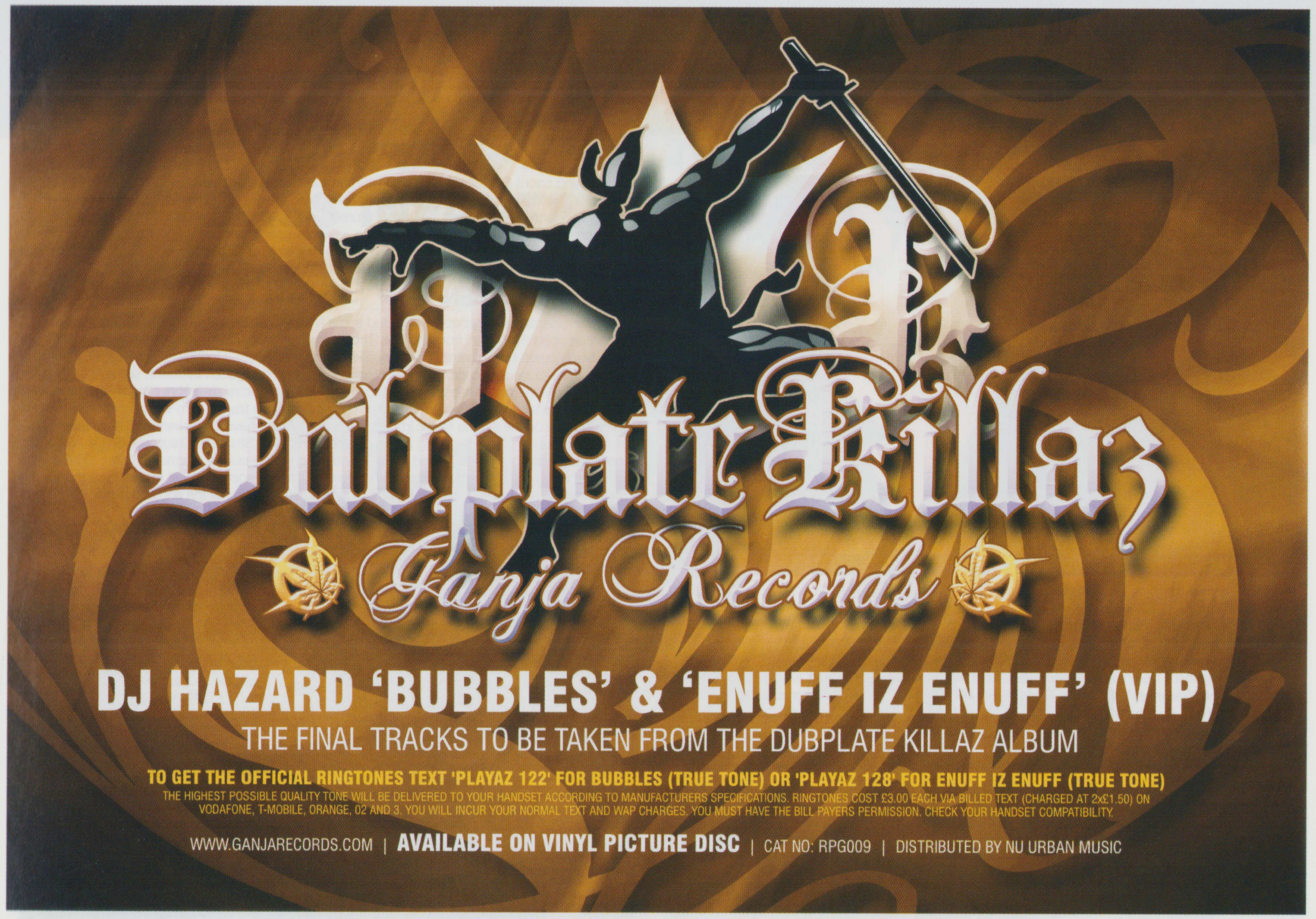
The Inperspective / Techicality site has been updated with loads of new mixes from the last 6 months, so head to the mixes page of the site and see what's been uploaded. The releases section has been updated, the next two releases INP010 Polska "Swept EP" and INP011 Fracture & Neptune "Too Doggone Funky EP" will be released as a double pack vinyl shortly.

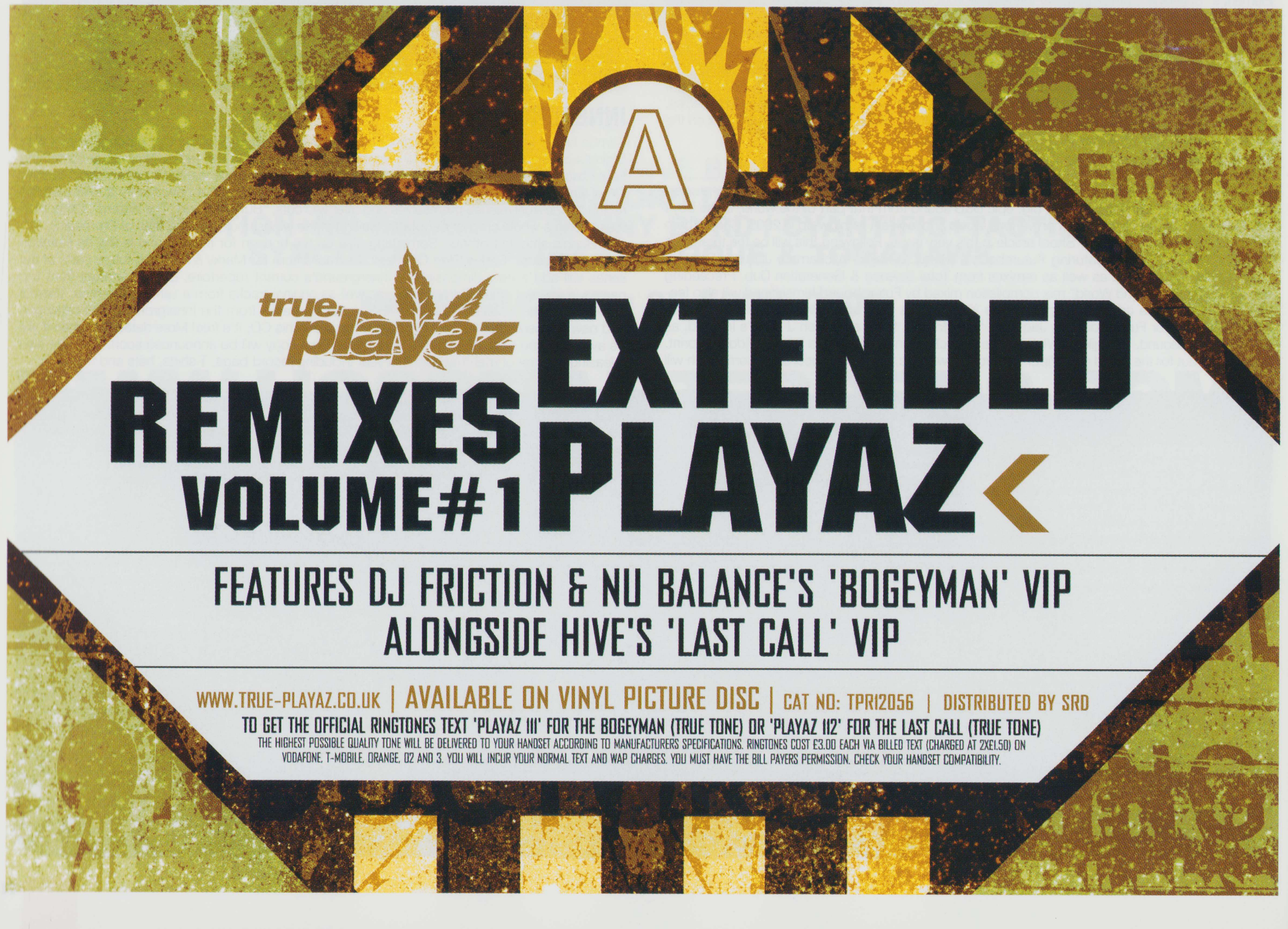
GROOVE ISMS

For a spot of mild titilation, point your browsers at: http://storm.8088.org/trickartt/imagedump/grooveboard.html and check out a selection of amusing quotes and quips by the "Godfather" of drum and bass, the great Grooverider.

AEROSOUL

Over the last few years, the Aerosoul clothing brand has become synonoumus with quality undergound music. Now in their 7th year, the brand is re-launching in spring this year and celebrating the fact with a compilation CD featuring work from artists who support the clothing brand. The CD contains tracks from Paradox, Ill Logic & Raf, A.I., PD Syndicate ft Rodney P, London Elektricty ft Robert Owens, Skitz and Die ft: Rodney P, Dynamite MC, Tali and The Mixologists, Roots Manuva,





TALKIN' HEADZ

Over to Metalheadz HQ, where they're once again preparing for a busy year! With releases such as Total Science's "Defcom 69" already on the racks and Hive's dutty "Krush" lurking on promo, the camp have a quite a few more tricks up their sleeves! Next up on Metalheadz itself is Outrage's "Rebel" b/w "Patience", due 4th April, followed by Goldie's "Say You Love Me", due 6th May. After that, it's album time with "MDZ05" featuring tracks from D Bridge, Goldie, Drifter, Commix, Beta 2, Digital, Klute, Marcus Intalex, OBI-1, Total Science & many more, due 16th May. "MDZ05 part 2" will also be available later in the year, probably around October time. Following that will be Commix's debut single, "Tycoon" b/w "Urban Legend", due 6th Jun. Next up over on Metalheadz Platinum is Klute's "Rosemary" b/w "Don't Be Alone", already available on promo. The legendary Metalheadz club nights continue to delight punters on a monthly basis down at Herbal with the likes of Goldie, Grooverider and Randall all due to appear over the coming months. Last but by no means least, the headz crew are relaunching their range of merchandise, with t-shirts, caps, hoodies, wallets and jewellery all available from their website, www.metalheadz.co.uk and various shops around the country.

EASY RECORDS

There's been plenty of activity over at Easy towers recently with long time soldier, DJ Phantasy continuing to revive his label. New remixes of Dr S. Gachet's classic "Remember The Roller" by Phantasy & Shodan should be in circulation as we speak, quickly to be followed by the massive "I Say, U Say" again by Phantasy & Shodan featuring Uk Apache on Easy Records in conjunction with Uk Apache's new project, Nuttah Beats, due sometime in April. After that, there's Generation Dub's remix of Phantasy, Mayhem & Gurley's "How It Is", a track currently causing ruckus on the dancefloor backed with a debut track from new signing Weva entitled "Show Stoppa", due in April. Weva's got a selection of tracks forthcoming and is definitely one to watch out for in 2005! Then there's the currently untitled Easy Records album due mid year with artists including Phantasy, Shodan, Weva, Fatman D & Riddla all confirmed for appearances on the album. Shodan's debut solo long player is penciled in for the end of the year and will be a blend of hip hop, breakbeat and Drum and Bass projects. A mix CD from the Urbanthology series is about to drop, featuring DJ Phantasy on the ones and twos and DJ Lennox scratching. Also keep an eye out for new signings to the label, Half Life with their track entitled 'House of Death'. Lastly, the Easy Records online shop is now open and doing business over at www.easyrecords.net/shop.php and the website itself is under constant redevelopment so keep one eye on that.

SNOWBOMBING

Snowbombing, the ultimate week-long winter holiday for skiers, boarders and party people returns for 2005 with a world class line up of music and breathtaking international 'slopestyle' competition. This years' detonation takes place in Mayrhofen, Austria 4th April -10th April, for prices starting at as little as £199. Continuing to re-define the term "après ski"- Snowbombing has thrown some of the best parties on Snow in the last 5 years and that's set to get better with a network of hosted bars, spontaneous street performance, projections & display, as the whole town is transformed into one huge end-of-season festival. Artists already confirmed include: Mylo (live), Dave Clarke, Yoda, Krafty Kuts, Norman Jay, Cuban Brothers, Goldie, Mr Thing, First Rate, Plump DJs, DJ AFX (AKA Aphex Twin) Jazzanova, Mickey Finn, Aphrodite and Bez, plus nights hosted by Bugged Out!, The Boutique, secretsundaze, Fingerlickin', Heducation, BacktoBasics, and Throwdown. Creating one of the most awe inspiring spectacles of extreme skiing and boarding ever seen Snowbombing will be hosting a huge Slopestyle competition- combining every boarding discipline in one breathtaking run- tackling rails, hips, kickers and table tops and a huge 25m jump gap. Bringing together more than 40 pro - riders from every corner of the globe to risk life and limb to the backdrop of a live music stage, for the coveted trophy of SB Slopestyle 05. Mayrhofen, situated in the Zillertal Valley (think 'chocolate box' rather than high-rise concrete jungle), is a resort packed with clubs, bars, top quality beds and sun-kissed balconies in centrally located hotels, making it one of Europe's biggest party towns for pro and first-timer snow-goers . Mayrhofen is also host to one of Europe's best Snow parks and comes with guaranteed snow (thanks to the nearby Tux glacier, which boasts views of three different countries!). For the first time Snowbombing offers a brand new 2 million pound Spa & Wellness centre - complete with swimming pools, a huge Jacuzzi, world-class beauty treatments… and 7 different types of saunas! Book the Sports Hotel Strauss for the price of a normal 3 star hotel (£269) - and get free use of saunas, pools and sports facilities. Prices do not include Ski passes, gear hire or flights however. Check out www.snowbombing.com for more info.

COMMIX

Just back from DJing in the US, the Cambridge based trio have plenty in store this year starting with "Un Disco", which will now be on the next Liquid V EP. Fellow Cambridger, Nu:Tone is putting out their "5 Reasons" b/w "At Close Quarters" on his own imprint, Brand:Nu whilst "Go Between" b/w "Midas Touch" is coming out on Subtitles. Their debut on the legendary Metalheadz will be "Urban Legend" b/w "If I Should Fall" with "Tycoon" also featuring on the forthcoming "MDZ05" long player. There's also "Gestures" for Marky's Innerground, "Providence" with D Bridge for his Exit imprint, "Healing" featuring Jenna G for her album forthcoming on Zinc's Bingo and remixes for Photek Productions, Funk Of Fury, Metalheadz, Horizons and Brand:Nu. Additionally, they've been in the studio with Logistics and have nearly completed a couple of tracks entitled "Spaces" and "Pass It On" and you can also expect further collaborations with TeeBee and Zero Tolerance. The boys will also be DJing throughout the UK this year and will be returning to the US, May/June time.

PROPAGANDA

Following their departure from Formation records, Generation Dub set up their new label, Propaganda Recordings. The label has done well within a short amount of time and they've quickly started recruiting new artists. The label has already had a taste of success with releases

Karl Hinds, Zion I ft Ty, Omar, Don-E & Coree from Damage. The album's entitled "Soul Control" so keep eyes peeled for it. check www.aerosoul.co.uk for more info.

DEFCOM

Defcom have a series of 4 limited edition EP's titled Black Out: Volume 1 which will be released on March 28th. Kryptic Minds and Leon Switch are currently working on their Defcom Album titled "Lost All Faith," dedicated to Kryptic Minds' brother. It will feature remixes from Teebee and Technical Itch which will be available on vinyl and CD in October. They are also pleased to announce two new signings to Defcom, "Apparition" by Vicious Circle to be featured on the First Black Out EP, and "No Evil" by Kryptic Minds & Leon Switch with the vocal talents of Seattle's Joanna B.

TECHNIQUE

With last year's 'Nature Of The Beast' LP still trembling, Technique announce a triple threat concoction of EPs to barrage this year. The 'Valley Of The Kings' set is planned to touch down as three separate EPs spanning across the Spring and Summer months. The Drumsound & Bassline Smith unit handle most of the tunes but have drafted Twisted Individual in to remix 'Tyrant' and Friction to get to grips with 'Crossfire (Danger)'. 'Newsflash' is causing the biggest stir on dub at the moment with its intro announcing that the Technique boys are back in town - and they are! State Of Mind are the latest international signings to join the camp. Hailing from New Zealand, they were introduced to Bassline Smith by friends Concord Dawn. They make their Technique debut in June following a 12 for WAR released early May. Over at WAR, 2DB's 'Phatt Beat' b/w 'Do it to me Baby' is out now. Following this will be 12's from Skyver & D Jon, and the aforementioned State of Mind.

NIGHTWALKER

Gloucester based new boy, Nightwalker has been busy in the lab and has a string of releases lined up. Including "Jupiter" for Timeless, "Flange Bracket" for Twisted Individual's Grid, "Initialize" - on the Grid "Hung, Drawn & Slaughtered" LP, "Style Steppin" and "Stella Blue" for True Playaz, a remix of Interface's "No More Ghosts" for Lockdown, a remix of Jo-S ft Audio Angel's "Promises", "The Mystery" on Crash and a remix of BCee & Lomax's "Lifelines" for Rubiks.

D-KAY

Following on from the debut release on his new label, Dkay swiftly follows up with the second installment on Brigand. He teams up with local promoter and DJ Mat for "Uncovered Funk" and goes solo for the flip, "Planet Music", due the end of March. He's also got a 12" by himself & DJ Lee signed to Dogs On Acid, "Rain" b/w "Take Some Time", another from on Metalheadz from Lee & Himself, "Waxed" b/w "Enternal Sunset" and another 12" for the headz camp with regular partner, Rawfull in the guise of Ill Skillz, "When Worlds Collide" b/w "Clownz". There's also a possible 12" for Zinc's Bingo imprint in the pipeline as well.

ZEROPOINT

Zeropoint llc, America's newest D&B imprint, is set to kick off 2005 with a trio of releases this spring beginning with the "Distant Community EP". The 12" features Chicago's Beet & Bad Lieutenant mashing up their "Distant Community Battle Theme" while Vector Burn delivers pure evil with the "Distant Community End Title Remix". The "Earth Mover EP," sees the return of veteran producer Pollen with "Earthmover," and "Ouiji Board.". Finally, MC Sharpness and Armanni Reign return to the Zeropoint fold for the "Pandemonium EP", a collaborative work with Beet & Bad Lieutenant, the flip will also feature the Gasm / Metalheadz Americas producer Mason reworking MC Sharpness / Beet & Bad Lieutenant's tune "You Dig?".

CUTTERZ CHOICE

Cutterz Choice are coming on strong for 2005 with a 6 single release schedule for the first half of the year, another 3 releases on their labels Cutterz Choice, the Graff Series. Securing artwork for the next Graff Series by visiting one of Her Majesty's Finest, the Cutterz crew confirm Rhythm Beater's "Midget wit a Bora" b/w Beny Page's "Pinball' due in March. Also coming up is Rhythm Beater's "Crazy" b/w Beny Page's "Tempest", to be released on Cutterz Choice

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KRUST & CLIPZ — BRAINWASH

OUT APRIL...

FCY078 KRUST & DIE — IT'S A TRAP (CLIPZ REMIX)
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"Hawaii Five O" by G Dub and "The Rebate" by Taxman, who was previously unheard of. As the Propaganda brand continued to grow they were approached by DJ Hype and agreed to sign a deal allowing them to produce exclusively for True Playaz / Ganja Records and Propaganda Recordings. Currently working on material for an EP to be released on Ganja, G Dub also plan to release a number of singles with True Playaz / Ganja plus an album later in the year. Taxman is also reaping the benefits of making his mark on the scene with his signing to Zinc's Bingo Beats and having releases on True Playaz / Ganja penciled in, expect to see numerous 12" releases on those labels later this year. Back to Propaganda, currently putting together a high profile remix EP, due to be unleashed towards the end of this year featuring Total Science, Distorted Minds, Zen & Friction. The eagerly awaited "Cold War EP" is due on promo late May featuring two tracks from G Dub plus new material from Jaydan & Taxman. Also look out for "Bussup" b/w "Your Dead" (PROP0006) by G Dub & Taxman respectively, out at end of May.

FESTIVAL FEVER

The summer will be upon us before we know it and that can only mean one thing… festivals. First up on the 28th May is Homelands. Based in the breathtaking, natural amphitheatre of The Bowl, Matterley Estate, Hampshire, this event will run from 1pm to 6am. Spread across 7 arenas, the lineup is like a who's who of dance music. Of most interest to the drum and bass crowd is the Movement arena, representing for the fifth year. "Raw, live and exclusive" see's live PAs from a number of vocalists who have appeared on drum and bass / jungle tracks in recent times. These include: Roni Size feat. Jocelyn Brown, Rebel MC feat Top Cat, Potential Bad Boy feat. Yush, Makoto feat. Conrad, Calibre feat. MC Fats, Photek feat. Holly G, Fresh feat. Darrison. DJs / MCs performing will include LTJ Bukem, DJ Marky, Bryan Gee, Andy C, Fabio, Hype, Krust, Lemon D, Dillinja, Calibre, Zinc, Die, Dynamite MC, Darrison, Moose & Stamina MC. Other luminaries appearing at the event include The Streets, Roots Manuva, Grand Master Flash, Melle Mel, Scorpio (From Furious 5), John Digweed, Plump DJs, Layo & Bushwacka!, Richie Hawtin, Jazzy Jeff, Scratch Perverts, Skinnyman, Rodney P & Groove Armada. The lineup isn't finished yet so keep your eyes peeled!

Kicking of on June 21st and running thru to June 28th, we have Innovation & Ravenation returning bigger and better for their second journey to Spain. Seven nights of utter madness based at Lloret De Mar. Run by Innovation in conjunction with Ram Records, V Records, The World of Drum & Bass, Delerium, Uproar, Vibealite, Step Back, Epidemik and BBC1 Xtra, the event is strictly drum and bass, hardcore and old skool. Those who attended last year will know exactly what to expect here - sun, sea, bass, and debauchery. DJs & MCs appearing this year will include Mickey Finn, Andy C, Hype, Die, Krust, Mampi Swift, Fresh, Pendulum, Grooverider, Zinc, DJ SS, Bryan Gee, Friction, Shy FX, Nicky Blackmarket, JJ Frost, Brockie, Total Science, J Majik, Kenny Ken, Darren Jay, Shimon, Bailey, Calibre, Twisted Individual, Baron, Red One, Aphrodite, Influx Uk, Nicol & Majistrate, Fluid, Ruff Stuff, Skibadee, Shabba, Dynamite, Fearless, IC3, Det, Eksman, Moose, GQ, Navigator, Bassman, Foxy, Fats, 5ive-0, Riddla, Warren G, Biggie, Rage, Sugars, Seduction, Dougal, Gammer, Hixxy, Breeze, Styles, Mark Smith, Scott Brown, Brisk, M-Zone, Sharkey, Kevin Energy, Vibes, Unknown, Ratpack, and many more. Packages are available for as little as £110 for 3 nights raving and accommodation (excl. flights and transfers) and more details on this event can be found at www.innovation.gb.com.

Last but not least Global Gathering will once again being running this year and has been confirmed as a two day event starting on Fri 29th July, at Long Marsden airfield in Stratford-upon-Avon. Details for this one are scant on the ground at the moment but we're sure you can expect the usual heaving arena from Accelerated Culture. We'll keep you updated as and when new information comes in.

HOSPITAL

Following on swiftly from the success of last years "Weapons Of Mass Creation" long player, Hospital have lined up the deviously entitled "Weapons Of Mass Creation 2". How do people come up with these names? The album follows the usual multi format conventions, triple vinyl pack, double CD with straight tracks CD and mix CD by Logistics and also a DVD with artist profiles and a half hour Hospital documentary amongst other delights. The LP is due at the end of April with a sampler 12" by Logistics ("The Trip") and CLS and Wax ("Quite Perfect") and a sample 7" again by Logistics ("Digital Love") due to drop a couple of weeks beforehand. The follow up to Nu:Tone's "Brave Nu World" long player, "7 Years (Matrix remix) is due April 11th with the sort after "Stay Strong" on the flip. Nu:Tone's album itself should be on the shelves as we speak and is an absolute stormer so don't sleep on that one. Lastly on the release front, May will see the release of Ill logics & Raf's "We Are Now". London Elektricity also have an have an album planned for September time and if you want to check out the new tracks you'll have to catch them performing live on their forthcoming tour to promote the album.

SKOLBEATS 2005

South America's world-renowned festival returns for 2005 with BBC Radio 1 Broadcasting Live from Sao Paulo! Every year the Brazilian metropolis of Sao Paulo attracts the biggest and best DJs and live dance acts to the centre of dance music in Latin America for a festival that is as flamboyant, colourful and brilliant as everything else that comes out of Brazil! As parties in Brazil go, there is nothing that can compete with the sheer scale of Skolbeats. With over 50,000 people in attendance, 1.2 million Watts of sound, 6,000 staff, 17 hours of partying and four giant arenas including a live stage this is the biggest date in the Brazilian cultural calendar. 2005 is set to be Skolbeats' biggest year to date as BBC Radio 1 prepare to broadcast live from the event. Radio 1's Pete Tong and Fergie will also be DJing from the "Essential Selection Arena" alongside a selection of DJs including Eddie Halliwell and Anderson Noise. This arena is a huge addition to what is already a world-beating lineup that includes live shows from Faithless and Mylo as well as DJ performances from DJ Marky, Eric Morrillo, Sasha & Digweed and Layo & Bushwacka! Beginning at 11pm GMT and running right through to 5am, Radio 1's coverage will include highlights and mixes live from Skolbeats. At 11pm-2am GMT Fergie's show will be extended backstage, he will be joined by co-host Pete Tong with guest interviews from DJ Marky, Anderson Noise and Gabo. At 2am (5am GMT) Radio 1 will broadcast an extended Essential Mix with Pete Tong, Hernan Cattaneo, Patife and Layo & Bushwacka all live from the festival. Representing drum and bass in the movement arena will be DJ Marky, Zinc, Patife, Friction, High Contrast, XRS, DJ Andy, Cris DB, Aki & Koloral. Saturday 16th April is the date, Anhembi Carnival Complex in Sao Paulo is the venue & tickets are priced at 70 Reals (about £12 - £15). Check out http://www.bulldozermedia.com/skolbeats for more info.

in April. Check http://theheadbangers.com for all audio and future releases.

CHASE & STATUS

Chase & Status have been makin waves recently with their new track 'Duppy Man' getting smashed acoss the board. They're close to finishing an EP for Zinc's imprint Bingo as well as a remix for him of Mood 2 Swing's 'I Got Love'. Keep your eyes peeled for 'Barbarians' on the new Renegade Hardware LP 'Guerilla Warfare' and 'Loader' and 'Eastern Jam' on the forthcoming Bad Company Presents Album - 'Bad Taste' as well as the fantastic "Loves Theme" for Zinc's Bingo imprint.

SINUOUS

Sinuous Records freshest new signing, SPL has two tunes lined up for them, "For Love of the Game" captures the heavy side of SPL's production and on the flip is "Let the Dead In", a heavy techno influenced number. The Sinuous website is currently under construction, and will be up and running shortly. Introducing an even darker new style, it has on offer free downloadable new releases and mixes on mp3, along with Sinuous artist profiles and event listings.

VALVE / FRICTION LP

Over at the Valve camp, release dates have been confirmed for the next few releases. Dillinja's "Feel My Pain" b/w a VIP of "In The Grind" is due 11th April on Valve followed swiftly by D-Type's "U87" b/w "The Way" on Beatz. Friction's "Nemesis" b/w "Monsoon" is lined up for Valve on 25th April and lastly, there's two new as of yet un-named tracks by D-Type due 2nd May. Onto the big one - May 23rd see's the Brighton based DJ Friction follow up the massive 'Bingo Sessions Vol.1' compilation he relased wtih Zinc last year for Bingo. This time, he goes solo for 'The Next Level' for the mighty Valve, a cutting edge mix of new and exclusive tracks from one of the scenes most respected DJ's. With his fortnightly 'Mix Show' on BBC 1Xtra gaining listeners each week and Friction's production talents also being snapped up for Valve with release's such as 'Soulsurfer' / 'Again & Again' (with Nu Balance) and the infamous 'Nemesis' and 'Monsoon', much is to be expected of this compilation. The track listing is composed of nothing but new and exclusive tracks from across the whole spectrum of Drum and Bass as to be expected. Watch out for this one at a music pusher near you soon!

CREATIVE SOURCE

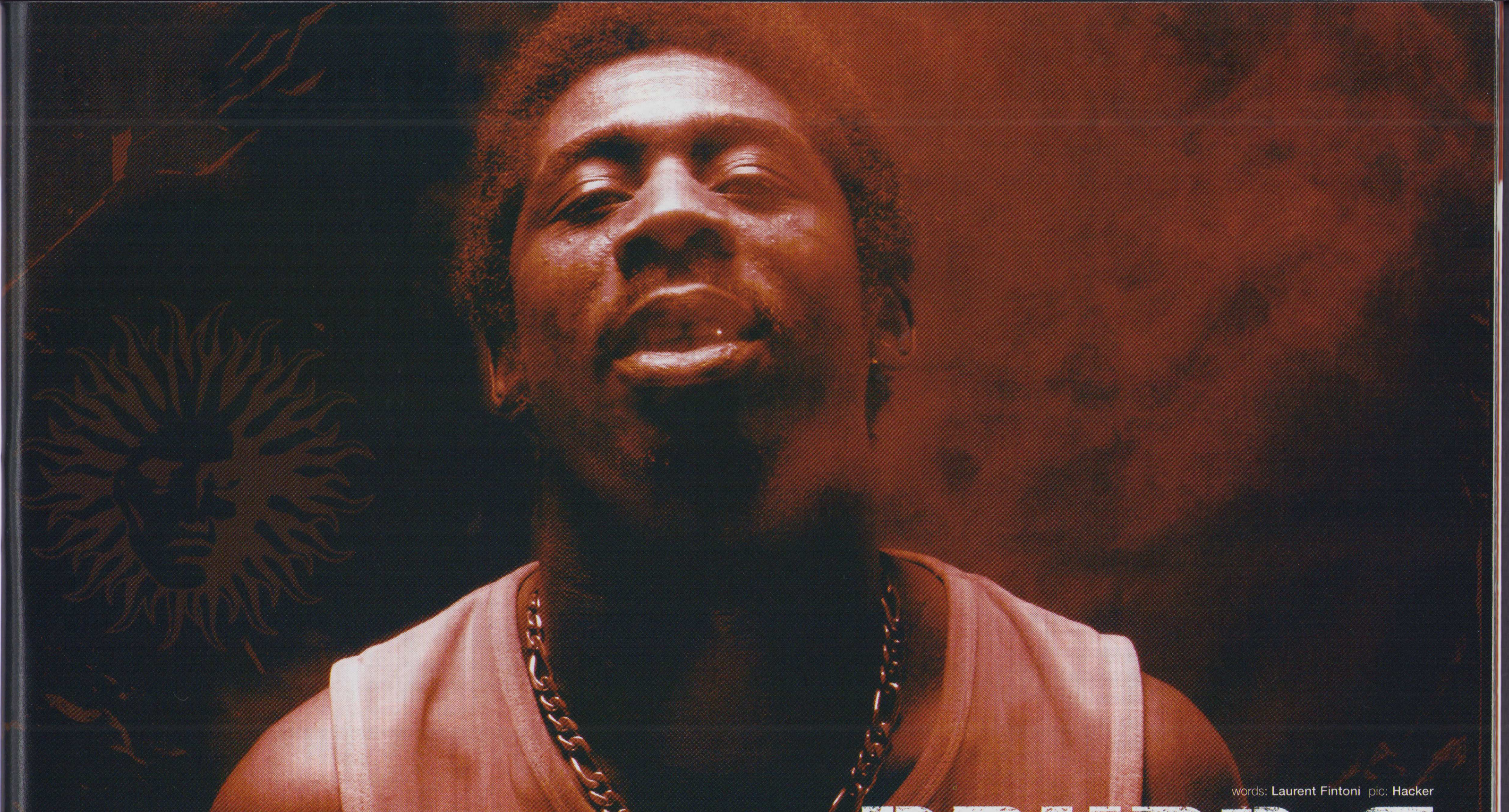
One camp that's been quite as of late is Fabio's Creative Source. After launching the career of a certain Mr Calibre and paying homage to many more of the scene's leading lights, its time for Fabio to raise the bar with a raft of upcoming releases. Due next is Total Science's "Bang Out" b/w "Urban Decay" followed hotly by Simon Bassline Smith's "Rasta Blasta". There's a return to the label for Calibre in the shape of an EP, due sometime around July or August. At some point this year expect a follow up to highly successful 2002 Liquid Funk mix CD and also an EP from some new artists yet to be confirmed. On top of all that, Swerve is still at The End in London, each and every Wednesday night, if you haven't checked it yet, do so!

SKYVER & DJON

Hailing from Adelaide, Australia's Skyver & D Jon are a welcome addition to the exciting new breed of international artists which keep on coming through the ranks at the moment. Last years Technique releases quickly established them as producers to check for and after taking a couple of months out of the studio to tour Oz & New Zealand, Skyver & D Jon are ready to kick off their 05 with 'Start The Riot VIP' and 'Dusk', their first WAR release due out 9th May.

HORIZONS MUSIC

Horizons Music is a brand new label set up with the sole intention of pushing the newest talent out there. The first release on the new label is from Renegade Hardware new blood, Skitty "10 Steps" b/w "Breaking Rules". Next up are two reworkings of a track originally by Aspect, "It's Yours". TC and darkside soldiers Kryptic Minds & Leon Switch are on remix duties for this one. Penned in for release 3 is Gremlinz & Stranjah's "Clap Back" b/w "Jin Jin part 1" with more tracks planned from Gremlinz & Stranjah including "Jin Jin part 2".



words: Laurent Fintoni pic: Hacker

ATM ISSUE 63 MIX CD BRYAN G

Bryan Gee is a man of many talents: world traveling DJ, dnb ambassador, scout for new talent worldwide and label head at V Recordings, one of the best known and most successful labels in the history of the genre. As a label V helped defined key periods of drum n bass' history and bring through a slew of talented artists, from Bristol boys such as Roni, Die and Krust to North London duo Artificial Intelligence, and it seems that whoever V brings through the ranks they go on to success and acclaim. It's more than likely that every fan and DJ in the world possesses at least one V release in their collection that they hold dear.

2004 saw V rise to new heights and deliver more bounce to the ounce, with releases across V and its sister label Chronic Recordings. But V's most memorable moment of 2004 (apart from the new Roni Size LP) was the launch of Liquid V, a new sister outlet for, you guessed it, the more liquid and mellow productions out there. Liquid V got kicked off in true style as two Cambridge's finest purveyors of liquid funk, Nu Tone and Commix, remixed Roni's classic 'Strictly Social' and Die's 'Autumn', respectively. Since then the new label has gone from strength to strength with releases by Calibre, Juju and D-Bridge. Combine this with the output of V, which released among others Roni's 'Return to V' LP, and Chronic, which released the excellent 'Dub Chronicles vol 1' EP, and you can see how 2005 is shaping up to bring even bigger things from the camp, including a tantalizing Liquid V LP.

In between all this and a busier than ever DJ schedule, Bryan found the time to bless ATM with a quality mix CD to represent the sound of the label and its new offerings. Plus you know how we do when we come with the cover mix CDs, so expect some quality offerings, the usual brand new tracks and some top mixing from the man himself. "To me it's a profile of what we've done over the last 12 months with Liquid V, and giving people an insight into the forthcoming Liquid V LP as well. The LP will drop soon and the mix shows what we've been up to and putting out on V, Chronic and Liquid V. It's a way for people to check what we're doing if they don't know us or our music as well, it's all about V and where we're going."

The history of Liquid V and how it came to be might not be anything special yet shows Bryan's dedication to pushing new sounds and putting across new artists, something he's been doing well and for a long time. After all if it wasn't for him and his dedication to new sounds we may not have been blessed with Marky and Patife's exuberance and the whole Latin invasion that followed. "I was just getting music sent to me constantly and I couldn't put everything out on V, so I started Liquid V to have an outlet for new talent and people coming up in the scene. It's there to nurture artists and put across a new sound that I really like, feel and think is fresh. I'm not trying to separate the two labels, but just give people a fresh approach to the liquid sound." So don't think that artists on Liquid V won't make appearances on V or vice-versa.

For Bryan it's all about flipping it and letting artists showcase their sound. V as a label is no stranger to the more liquid or mellow vibes that have come and gone in dnb since the start, and Liquid V has already played host to established producers such as D-Bridge and Juju who have showcased a different side to their music on the imprint. "For example AI's stuff on Liquid V could be put out on V, but then it might not get as easily noticed so that's another reason for starting the label and pushing music like this through it. There is loads of new music about and it made sense to give the liquid sound its own focus with its own label." There was also another motivation at the back of Bryan's mind, which echoes the opinion of a lot of other people in the scene. "I think there is a big proportion of people in the scene who have grown up with dnb, and might not go raving every weekend anymore, and they want to be able to listen to stuff at home and hear new sounds, so they get more choice. If a label like V didn't push stuff like this then it's not going to be easy for artists to do their own thing. It might get lost and with V backing it, it gets more attention."

A noble intention and one which has proved a success for Bryan before with the Chronic offshoot and has already seen Liquid V receive praise from all around the scene and deliver some of the lushest slices of dancefloor funk in the last few years. So what will the V family be concentrating on and pushing this year? Well Bryan's focusing on bringing through a few key artists which will be pushed further on Liquid V, there is also the afore mentioned album as well as more quality releases from artists around the world, known or unknown. The ones you will definitely be hearing more of should already be familiar names to your ears: Artificial Intelligence, Supply & Demand and Utah Jazz. AI and Utah Jazz are currently locked in the studio for the LP and future releases and working closely with Bryan to push the sound and label further. Meanwhile Supply & Demand, we are told, are closely working with a crew who used to produce Garage and are now working together on music, which should see the light of day by the end of the year. And when you look at what's come before them you can't help but think that things 'are gonna be V, baby!'

ATM ISSUE 63: COVER CD TRACKLISTING

01. Foxy Lady - Trinity - Chronic Records
After a year break Trinity returned to chronic with 2 killers, 'Dune' and this, 'Foxy Lady' a heavy slab of funk with fat beats, became a fave of djs right across the spectrum definitely a Chronic classic.

02. Make Me Wanna (A.I. rmx VIP) - Sonic - V Records
Taken from the 'Drum & Bass Fiesta' album, A.I. were given remix duties and rolled out this personal mix.

03. Hooked On - A.I. - V Recordings
Another A.I. production from their debut 12" on V. I think a lot of people missed this and will be going back for it.

04. All Dat Jazz - Fresh - V Recordings
Big tune, probably inspired by the next tune I play on this mix. This is the smoother side to Dan Fresh.

05. Trust Me VIP - Roni Size - V Recordings
Well, if you don't know this you obviously haven't been to jungle before and just heard this on the CD with this mag.

06. Uprising - A.I. - V Recordings
07. Desperado - A.I. - V Recordings
More big tunes and they dont get much bigger than these two at the moment. Essential material for all djs, deep atmospheric D&B with housey vibes.

08. China Blue - D Bridge - Liquid V
Had to sign this as soon as I heard it. It's like I'm in a reggae blues party sipping rum & coke and rubbing down to lovers rock and studio one. Get da vibe.

09. Want Ya Body (Calibre rmx) - Roni Size ft Joe Roberts - V Recordings
There was only one person to remix this track from Roni on Return to V, and it was Calibre, as expected he delivered!! Check da b-line, you know!

10. No More (High Contrast rmx) - Roni Size ft Beverly Knight - V Recordings
Another cut from the Return to V album. This one went chart-bound. Here we have da welsh wizard doing his thing, big up Lincoln.

11. Skylarking - Juju - Liquid V
Pure oldskool dub flavas from my man down there in San Fran, one of the few that have held up da revival. Proper.

12. Strictly Social (Nu Tone rmx) - Roni Size - Liquid V
Yes another gem from da V vaults. This originally came out on the Planet V album, the remix came about from a visit from da Cambridge boys, found the dats, got the samples, the rest is history.

13. Bag of Wire - Juju - Liquid V
More dub pressure with a spacey hypnotic vibe - deep.

14. Autumn (Commix rmx) - DJ Die - Liquid V
The flip of Nu:Tones mix of 'Strictly Social', a DJ Die classic for real, which became da first 12" on Liquid V.

15. Love Unlimited - Logistics - Liquid V
Came out on Liquid no. 3 and still my fave tune on da label.

Workin Class Heroes

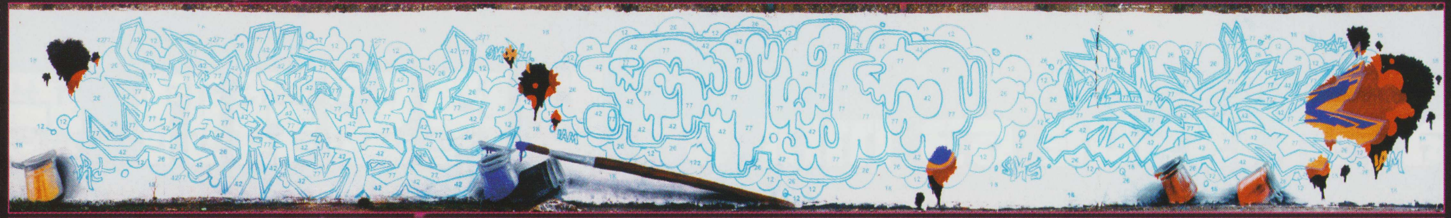
This month **WORKIN CLASS HEROES** pays homage to London's finest and most prolific writer *ever*, **SKORE (TRC, SIN, BKS),** Trust me it don't come fresher than this. The guy's a *legend*.

ATM Class is in session: Lets jump off with a quick history lesson. **SKORE** started writing in 1984. By 1985 he was Bombing Heavy. In the late 80's **SKORE** was fully up and running, top to bottom wholecars, window-downs, panels, insides and outsides. In 89 things stepped up in two ways, Crown Court conspiracy and subsequent meeting with **SIGHER** (a live train addict) meant the start of **TRC**. The 90's was a rethink, the 'Summer of Love' had changed things for ever. While most were screaming 'Aceeeeed!!!!!!!', **SKORE** became one of the main faces on the wall scene in London. 1999, a year of travel and learning, with trips representing England to paid events in France, Holland and Germany meeting the cream of Europe and watching their different approaches and taking this approach and applying it here in London. **SKORE** carried on as he still does today, painting halls of fame in heavy rotation.

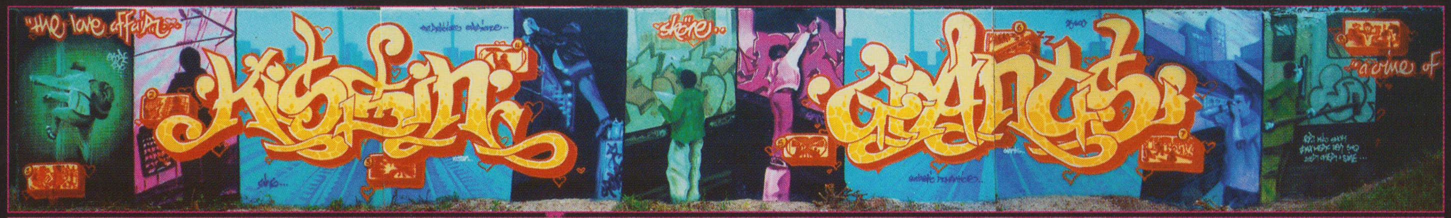
Obviously its impossible to do justice to over 2 decades worth of work within 2 pages of this publication (that you hold in your hands), but here is an insight to an unparalleled, under-one-roof picture study of **SKORE** 's career. Whether with can, marker, pencil; be it on train, paper or wall, you see how "Troubled Child" became this *legends* double barrel surname.

Anyone who wants to contribute to **W-C-H**, send your photo's to **LEE FRAMER**, Po Box 5307, Southend-on-Sea, Essex, SS1 1TW or mail me at **leeframer@hotmail.com** Peace. We **GHOST**.

SKORE • SYKR • DEK | SUBWAY ART | LONDON 2005



SKORE • SIKS • DEK | PAINT BY NUMBERS | SUTTON 2001



SKORE | KISSING GIANTS | LONDON DOCKLANDS 2000

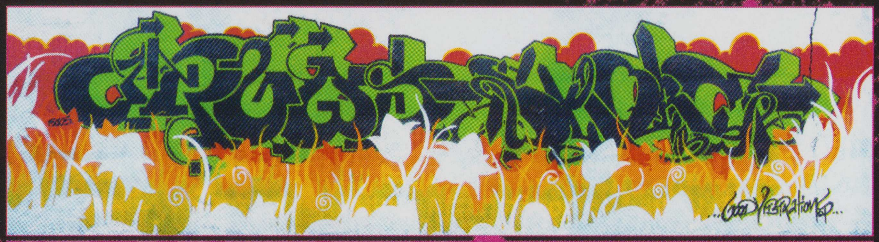
BARE KNUCKLES | 2002

SKORE • ARGOS • DEK | BOOMERANGS | SUTTON 2005

SKORE • SIKS • DEK | DECONSTRUCTION PART3 | BRIGHTON 2002

SKORE • DEK • SIKS | GREEN WITH | PIGS LANE 2002

SKORE | HUBBA BUBBA | PIGS LANE 2005



ARGOS • SKORE | GOOD VIBRATIONS | SUTTON 2005

SKORE | PLASTIC SPASTICS | PIGS LANE 2003

SKORE | SHOREDITCH BAR | LONDON 2003

ARGOS • SKORE | SHRUNKEN MASTERS | PIGS LANE 2003

SSSKORE | BLOOD FOR OIL | THE PIT LONDON 2003

SKORE | GONE IN 60 MINUTES | PLAISTOW 2004

SKORE | NO COMPROMISE | PIGS LANE 2003

SKORE | ROBOTIC PATRIOTIC | SUTTON 2002

words: Fransesco Caccamo / Friction

TOUR DIARY: DJ FRICTION

Quite possibly one of the busiest players in the scene, DJ Friction is firing on all cylinders at the moment. Since 'Altitude', his 2002 tear out collaboration with Stakka and Skynet, DJ Friction's career has literally rocketed like a jump jet to heights very few can claim to have reached. It's certainly difficult to breath up there, but Friction seems to be taking it all in his stride. His prolific production output has seen him notch up appearances on label after label. Amongst others, he has become the first producer apart from Swift to appear on Charge, and has just joined the new breed at the Valve camp, while his own imprint, Shogun Audio, is about to reach it's fourth release. But it's clear for all to see that this man's true passion and first love is DJing: lucky for him then that he's the most in demand DJ on the scene, with bookings come out of his tail pipes, mix CDs by the cart load and that infamous triple drop. It's a bit of a paradox that he's called DJ Friction, because you need to be mighty aerodynamic to travel as fast as this man's going. Fortunately, he had enough time in his hectic schedule to offer us a snapshot of one of his weekends. This six day diary is a true representation of the hard work that being a top DJ entails, and should act as a testament to all budding Drum 'n Bass superstars out there that you don't get anywhere without serious hard work and total dedication. In reading the diary, you might think 'what's the big deal... it would be heavy to play in all those places on the weekend'. It sure would, but just try to imagine playing your fifth night of the weekend while jetlagged from a fourteen-hour flight. Saying that, if there's one man that wouldn't change it for the world, then it's Friction, so sit back and enjoy this little through the key hole moment into the weekend of a top Drum 'n Bass DJ.

Thursday March 10th

It's Thursday morning and once again I'm in my car, and I'm late! I'm driving up the Kings Road, Chelsea, on route from Brighton to get my hair cut before my LP photo shoot. I'm 45 minutes late, which isn't too bad for me. I swear, the only time I'm ever punctual is when I'm DJing. One hour later and I've left the car on the Kings Road and I'm on my way to the Sony offices where the shoot is. The photographer is a guy called Chris Lopez and I really like his work, hence why I got him to do the pictures for my album. He's a good geezer too, which is important to me because it does make working easier when you get on with someone. We were doing the pictures that were going to be for the front cover artwork and they were pretty technical, so I'm there for a while. Anyway, come 6.30 I'm out and back on the tube to Kings Road. I grab my car and I'm off again. Traffic has died down a lot, which is cool, and off I go to meet up with SP for some food and then chill at his for a bit. Over the course of the next few days, I'm staying at SP's because he lives in London and driving back to Brighton all the time is a bit long. I manage to put my feet up for bit, but surprise, surprise, my phone keeps ringing so I don't actually get much time to chill. I manage to watch a bit of Middlesborough in the UEFA cup but that's about it.

Tonight is a bit hectic because I'm playing at Movement at Bar Rumba, and then I've got my mix show on 1Xtra between 2-6 am. SP is MCing for me at Rumba, which is obviously perfect. We get down there for 11.30 and I play until 1am. I didn't feel like I played that well, so I'm a bit annoyed with myself. I always try to give 110% when I play and I'm a serious perfectionist. I jump in my car and head off, up the road to the 1Xtra studio to get ready for my show. Randall and Kenny Ken are on tonight doing a 2 hour back to AWOL set. It worked really well and they were doing a bit of presenting which was good. I spent a lot of the time kinda reminiscing about the old days. To be honest, it felt weird because if you had asked me ten years ago if I would have been in this position today, I would have laughed. I remember the days when I would go down and watch Kenny and Randall play at the Lazerdrome in Peckham, and thinking Wow! I finished off the show and hopped out the studio just after 6am. Thank God I'm not driving back to Brighton because I'm shattered. SP is in east London so it's not too far to go, especially without traffic. And now, time to sleep!

Friday March 11th

12.30pm and up I get. I'm not very good at sleeping late so I get on with my Friday phone calls. This afternoon will actually be quite chilled because I sorted my dubplates out on Thursday. My girlfriend is in west London, so I hop on the tube again and go to meet up with her for a coffee. It's a bit of a long tube journey across London but in a way it's the perfect way to de-stress because my phone doesn't work and I've got no choice but to buy a newspaper and relax. By the time I'm back its 6pm, so I meet up with SP for a Nandos before going back to his to get changed and sort my tunes out for Friday night. I'm on a little back to back session with Zinc tonight. It's Drum 'n Bass Arena at The End and Bedlam in Swindon, and I'm doing both sets with Zinc, back to back. I'm not really a big fan of back to backs, but if it's with the right person, it's cool. Zinc picks me up from SP's and off we go down to Swindon to play 12 – 1am. Andy C's on when we get there and the parties popping off, so all is good. 1am comes round in a flash and we're off again. Swift and Blame are on after us, also doing back to back so I catch up with Swift and we jump back on the road to The End with Dynamite. Getting into London is a bit long even at 2.30 am, so we end up being about 15 minutes late. The End's looking lively, but the sound system is sounding a little bit pushed. I'd rather the system sound cleaner than too loud and distorted so we fix it up a little bit and the set goes down cool. We had a bit longer to play, which is better because you can kinda go deeper for a bit instead of having to smack it out. Anyway, by the time the set's finished, Dynamite is drawing for the champagne, so I hang around for bit before shooting off.

Saturday March 12th

No rest for the wicked today. I'm up at 11am and I'm already on it. I start packing my stuff, records, laptop, etc. and jump on the tube again. It's easier to hop on the tube because there's less chance of getting held up for some reason. My problem is that I always leave things to the last minute. I manage to check in 55 minutes before my flight. Not in the best off moods. Champagne makes me feel seriously hung over. I'm rushing and I've just checked in 55 minutes before a 14 hour flight. The middle age German woman next to me seems pleasant enough, but she seems to have the worst breath imaginable. Kinda killed the vibe on my journey, which wasn't helped by the fact that she turns down two of my offers of a chewing gum. Any way, the journey seems to go pretty quickly, and before I know it I'm picking my bags up at LA X.

After a quick trip to a nice Mexican restaurant, I'm in my hotel and I grab a well needed power nap. Someone comes to pick me up just before 1pm to take me down the venue. The gig tonight is actually run by MC MC, who is now based in LA, and it's at the Henry Fonda Theatre in Hollywood where they hosted the Oscars a few years ago apparently. The gig is popping off nice when I get there: DJ Hive is on the decks. Enough headz in there: Foxy & Eksman, who are MCing for me, TC, Generation Dub, Distorted Minds, Goldie. After a bit of catching up, I go on and do my thing. Quiet one tonight and I'm back in the hotel fairly soon after.

Sunday March 13th

Eksman calls me at about 2 in the afternoon looking to go for a wander, so him and Foxy turn up at my hotel and we go down to Melrose, which isn't too far from my hotel. There are some cool shops down there and loads of bars and restaurants, so we spend the day chilling and wandering about. There's a wicked record shop down there too called the Temple of Boom. Gemma and Sam who run it are brother and sister. They've obviously put a lot effort into the record shop and it's nice to see it doing so well. Its not an easy business, running an underground record shop. I'd know, as I've worked in a shop myself. I end up back at my hotel at about 9pm. Went back to get changed to have a night out with the boys but end up falling asleep. No partying for me tonight: sometimes your body says "no more"!

Monday March 14th & Tuesday 15th March

After a really good nights sleep, I'm up at 8am ready to take on the world. I switch on my laptop and do a bit of work until lunchtime. Sam from the record shop phones me saying he can swing by to pick me up, so he takes me down the mall so I can do a bit of shopping. Time flies and I'm back at the airport just after 6pm, so I can check in nice and early for a change. Slept most of the way, but took time out to watch 'Ray' with Jamie Foxx. What a movie! I arrive Tuesday afternoon about 4pm and I shoot back across to east London. Before I know it, it's 9pm and I'm off to meet Lemon D and Marley Marl to go up to Sheffield for a Valve night. It really is special being able to play on that system regularly. The club is called the Tuesday Club and is a regular thing up north. Things are looking really busy and the vibe looks good when I get there, and it ends up being a top night. After a couple of one mores, we get on the road back south.

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AJC

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B) STICKS & STONES

RR59
REALEASED 18TH APRIL 05

PHOBIA FEAT. ENJAY

A) LOOK FOR ME
B) UNDERSTANDING

FORTHCOMING 12" TO COME FROM INSIDERS, BASIC OPERATIONS, HOLDTIGHT, TRIPLE SOUL

barcode

BAR08
OUT NOW

SPOR

A) HAUNT ME
B) BRICKBEATS

BAR10
RELEASED APRIL / MAY

A) BURN RATE - EVOL INTENT & INFILTRATOR
B) PAYLOAD - KAISER
C) HATE MACHINE - EWUN
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pics: Teppei words: Sam Frank

Chemical Brothers Live in Japan

In order to become a superstar in the music industry and sell out huge indoor venues, domes and outdoor stadiums, a certain criterion is often followed. It usually begins with the release of an album and/or single, and a promotional video for the purpose of exposure. After the video has a chance to saturate MTV, recognition and popularity soon follow, if the song is good. Once a certain level of popularity is reached the demand for a live show becomes almost inevitable. As with anything else in this world, there are exceptions to the normal patterns, and for the purpose of this article, we are going to examine one of those avant-garde exceptions, The Chemical Brothers.

Who are The Chemical Brothers? Are they really brothers? Do they work in a laboratory? Believe it or not, although The Chemical Brothers have sold millions of albums and headlined festivals around the world, many people have asked those questions. In case you weren't sure the answer to one of those questions above, The Chemical Brothers (The Chems), consist of two members, Ed Simons (Mr. Curly Hair), 34, and Tom Rowlands (Mr. Tall Guy With Glasses), 33, who were two University students living in the well-documented Manchester 90's club scene, famous for the Hacienda and the group New Order. Although they met while studying Medieval History in Manchester during the late 1980's, both Tom and Ed openly admit that it was the trend-setting music scene in clubs like the renowned Hacienda that brought them together. "At the Hacienda there'd always be a record you'd be talking about on the bus home, "Tom describes to The Sydney Morning Herald, "We wanted to make a record where the night almost seemed to stop if you played it."

Ed tells CNN's, The Music Room (TMR) he "was inspired by the music scene (in Manchester). You could go to a club, the greatest club I've been to, The Hacienda, and you'd be dancing with the people who'd made the records." After making a few tracks together, Tom and Ed started doing parties and events under the name of their favorite producers, The Dust Brothers. The only problem with that plan was The "Actual" Dust Brothers didn't want their name being used on someone else's music, understandable. In order not to offend anyone, Tom and Ed gracefully changed their name to The Chemical Brothers in the early nineteen nineties.

In 1995, the dynamic duo signed to the Paris based label called La Collection Francoise, also known as Astralwerks. After signing with Astralwerks they soon released their first full length LP, Exit Planet Dust, featuring hits such as "Leave Home" and "Chemical Beats." It wasn't until their 1997 album, Dig Your Own Hole, where the Chems began to get international recognition for singles such as "Block Rockin' Beats" and "Setting Sun," featuring the vocals of Oasis signer Noel Gallagher. The instrumental mix (minus the vocals) of "Setting Sun" was also included on the soundtrack for the Motion Picture Movie, The Saint. Although this soundtrack includes songs from famous artists such as Moby, Daft Punk, and Orbital, "Setting Sun" is clearly the track with the most impact.

The Chems next two albums, Surrender and Come With Us each possessed a number of club-friendly tracks like "Hey Boy, Hey Girl," "Let Forever Be," "It Began In Afrika," and "Star Guitar," but these albums lack the fluidity of the earlier two. Despite this change in musical direction The Chems stuck to their guns and did what they do best, psychedelic trance-ambient performances at concerts and festivals. From shows like the Glastonbury Festival in England to the Fuji Rocks Festival in Japan it was becoming quite evident both Tom and Ed's controlled chaotic sound had a huge audience thirsty for more.

The year 2003 marked the 10th anniversary of their first single, "Song of the Sirens," so to commemorate this event they released their, Singles '93-'03 album and DVD, which includes all their promotional videos and the hit single, "The Golden Path," featuring the Flaming Lips. In support of their new CD/DVD package, The Chems did a slew of shows and festivals around the globe including their memorable headline performance at the 2004 Ultra Music Festival in Miami.

With the release of their 5th album, Push the Button, the Chems change their sound once again, but this time borrow the talents of other artists such as the hip hop heavyweight Q-Tip (A Tribe Called Quest) on the hit single "Galvanize," Tim Burgess (The Charlatans) on the track, "The Boxer," and hard-rockin' newcomer Kele Okereke (Bloc Party) on the track, "Believe."

The release date for Push the Button in America was on January 24th of this year, but the Japanese release date was pushed ahead 10 days because The Chems already had three concerts scheduled in Japan's metropolitan areas, Osaka and Tokyo. What makes The Chems an anomaly within the typical album, single, and video criterion is their Tokyo show for February 11th sold out even before the album hit stores. It has been two years since they released any original material, nobody had heard anything from the new album, and the highly energetic video for "Galvanize" had not yet debuted on MTV Japan. Despite the lack of media exposure for their new work, The Chems did not lose any revenue in the ticket sales department. One more thing to think about is the electronic music scene in Japan is very young and not well-known outside of Osaka and Tokyo. Taking all these observations into consideration; how is it these two DJ/Producers sold out a show in Tokyo without any media exposure to promote their new album? Festivals, concerts, and the musical genre all play major roles in The Chems selling out Tokyo. Just this past summer The Chems played the Fuji Rocks Festival, the largest and most well-known rock festival in Japan and left the crowd yearning for more. Now fast-forward to February 9th at the Zepp in Osaka, Japan, The Chems, just coming off the Australian five-day outdoor festival, Big Day Out, get ready to begin the first show of their 2005 Japan Tour.

Before The Chems take the stage thousands of people wait with excitement. One Japanese girl told me she has been listening to The Chems since she first heard the song "Setting Sun," and immediately fell in love with them. I asked her why she liked that song in particular because she can't understand the lyrics coming from Noel Gallagher, and she said, "I like the way his voice sounds with the music, whether I could understand or not doesn't matter. It's just like hearing another instrument." At that moment it became clear that this particular genre of music goes beyond the language barrier for Japanese people. The Chems do include vocals in some of their songs, but the vocals are either distorted or put in place to accentuate the sound, therefore contributing to the finished product we hear from their albums and shows. Soon after my conversation, the lights go down and the concert begins.

Behind The Chems was a huge movie screen displaying visuals synchronized with the music being put out. There were visuals of robots, psychedelic designs, outlines of girls diving into nothing, and the shadow of a girl dancing within a kaleidoscopic vortex of green and yellow. Every song ended with a beautifully crafted smooth transition into the next, and based on the reaction of the crowd, it was well appreciated. The show was basically a rollercoaster of beats allowing the crowd little time to rest. Some of the highlights were the transition from "Out of Control" to "Star Guitar," which started very loud, then slowly got quieter and quieter until only one beat remained. Then from the remaining beat another beat was added, and piece by piece The Chems constructed "Star Guitar," and during this piecing-together period of this song, the multi-colored visuals added a spiritual essence to their sound. The encore began with a series of strobe lights flashing as sounds of space projected from every corner of the auditorium. The final song of the evening was the concert favorite, "The Private Psychedelic Reel." With its mind bending visuals, green laser/smoke combination, creating a green cloud visual above the crowd, and wall of sound, the show ended with a bang. Then began again and repeated the end bang three times until their final spectacular finish. When the show was finally over the lights came on and there remained sweaty people as far as the eye could see, as if everyone had just come out of an aerobics class.

The Chems are proof that electronic music is still young and has a huge following among today's music listeners. They also prove that plugging albums through mass media is one way to get your sound heard across the world, but it is not the only way. Concerts and Festivals allow artists to show their sound live to their listeners, and in doing so it gives the listener a better understanding of what was trying to be accomplished on the album, as well as a great memory. The absence of the language barrier within The Chems sound also played a major role in the success of their sold out Tokyo show. The Chemical Brothers' 2005 tour of Japan was truly an anomaly within the world of international music in Japan. It is not often that two DJs sell out major concert venues in Japan without any media push, but it does happen. The Chemical Brothers are definitely "dai neenki" (super popular) in Japan, and just to prove it, when they finally did release the album, a video for the single, "Galvanize" was also released. By the time the concert in Osaka took place it was sold out just like Tokyo, and "Galvanize" was the number one single in the Japanese Music Charts.

Compiled by Ben Holdtight

Welcome to the latest instalment of Leaders Of The New School, and trust me this ain't where we big up kids from the local comprehensive; this is where you can check the next big artists in the fast paced world of D&B. If you dun know, you best get to know cos mans is comin through ya get me…

This issue we got a selection of dancefloor destroyers such as Crystal Clear, Spor & Weva, liquid lovers CLS & Wax & Visionary, and heavyweight soundbwoys Skitty & Fanu. A real cross section from around the globe, let alone the UK; these boys are repping Finland, Canada, Poland, New Zealand, and the extremely remote Wolverhampton. You may not be familiar with these names now but with tunes coming on 31, Hardware, Metalheadz, and Subtitles to name just a few, it won't be long before you see them playing bad guys in Bond movies. Well, maybe not, but there makin some runnin beats, so check them out…

SPOR

Name: Jon.

Alias: Unicron is my alias for dancefloor material, and Final Reckoning is myself plus Codex.

Age: 20.

Based: Hertfordshire, close to London, but not too close.

Biggest tunes so far?
Hard to say really, I had a track called "Nebulous" which got quite a bit of play and kind of kick started things off for me a bit, some problems arose when it came to release, but from that I got my first spot on Hardware with "Outbroken". I got my first opportunity to play my "Messiah" remix to a crowd at the last Hardware event, was a surreal moment to see it get a reaction after working on it for so long.

How long have you been producing music?
Couldn't put an exact date on it, but think it's just coming up to three years now. I started off producing with Codex as Final Reckoning, having someone to bounce ideas off was a big boost at the start. University has really slowed things down recently for Final Reckoning tracks, although our first release is now in the works.

How did you get into music?
I used to play instruments all through school, was part of the school orchestra, all that sort of thing. I had a keyboard at home from a young age also, always used to enjoy teaching myself to play random melodies I'd heard. I was introduced to Drum & Bass around about the same time I'd started playing with a sequencer, so it seemed logical to apply what I was trying to do to a particular genre.

If you had to choose between DJ'ing or production, which would it be and why?
Definitely production, like I said I came through from a musical stance, the tracks were of interest to me before I had any idea about the whole club culture that came with it.

What music inspires or influences you?
When I began tinkering with production, artists like Squarepusher and Prodigy were a big inspiration, I was always curious on finding out how things were done, Drum & Bass wasn't the main focus. Listening to Hive's "Devious Methods" album really got me interested in sampling, digging for breaks, and drumming in general. I try to listen to a wider range of music as I can, I'm a big Radiohead fan, also always listening to Pink Floyd, Bjork, Martin Grech, Lamb, Sigur Ros, µ-Ziq, J5, Thievery Corporation, Aphex Twin, Muse, Jeff Buckley. I've also become a lot more interested in more classical material, and music from other cultures, I think it's important when you're producing to make sure you don't get caught up in that particular genre too much.

What track would you most like to have written?
Probably Photek's "Ni Ten Ichi Ryu", it's such a precise balance, intricate but minimal, powerful but elegant. I just think it captures a particular mood perfectly.

Who's your favourite DJ and why?
I'm not so sure I have one, I've always liked DJs who look like they're enjoying themselves, when you're aspiring to get the chance to do it yourself one day and the DJ you're watching looks like he'd rather not be there, it can feel a bit frustrating. I think the DJs attitude is always amplified through the crowd, when someone comes on and bounces around and looks up for it, the audience always seem to respond.

What event would you most like to play at and why?
Can't ask for more than a Hardware night at The End, the 4th of February event was my first ever set, I'd never have thought I'd end up playing there. I would like to get the chance to play in the US, I've got some good mates over there, and the whole idea of travelling out there sounds good.

What's the best studio advice you've been given?
I've never really been given an awful lot of advice studio-wise, I think the main key is persistence and making sure you have a full understanding of the gear you're using. Oh, and back everything up - almost learnt the hard way when my power pack smoked out…

What's next for you?
Well, I'm heading up the new 'Guerrilla Warfare' album on Hardware with my remix of 'Konflict - Messiah' on the sampler, after that I'll be working on an EP for Hardware. Also, look out for a remix of Unknown Error's 'Shadows' under Unicron, a Final Reckoning 12" and a Barcode LP project.

WEVA

Name: Pete Weaver.

Alias: Radar (M*A*S*H) and Gravity (Flex Records).

Age: 25.

Based: Stroud, Gloucestershire.

Biggest tunes so far?
'Fierce Funk' (M*A*S*H) has been going down well. Also 'Satta' (Flex) has been getting massive support from L Double, Bailey and Sappo.

How long have you been producing music?
2 years.

How did you get into music?
I started playing the drums and guitar at school in various rock bands. After school, I enrolled on a guitar course at the ACM. I then went to university and did a degree in Sound Engineering. During this time I hooked up with Jay (The Force), who was on the same course as me. We were both really into D&B, and encouraged each other to start making tunes.

What music inspires or influences you?
I come from a rock/metal background, which is why a lot of my music sounds aggressive! Hip-Hop is also a big influence of mine and also recently Reggae & Ska.

What track would you most like to have written?
It's got to be 'Circles' by Adam F. This was out when I was really getting into the scene. I love the vibe of this track, and the b-line switches.

Who's your favourite DJ and why?
DJ Friction. Can mix the rough with the smooth!!

What event would you most like to play at and why?
Anywhere in Bristol. Lucky to live 30 minutes from the drum and bass capital of the world!

What's your favourite piece of studio equipment?
UAD-1 DSP Card.

What's the best studio advice you've been given?
Always start a track with a good selection of samples. The more obscure the samples the better. Don't be afraid to experiment and if your not feeling what you're making, then move on!!

What's next for you?
A tune forthcoming on Easy Records called 'Show Stoppa' and a track on their compilation album called 'Mad Wolf'. A remix is also penciled in for Easy too so watch out for that! Also, I'm doing some remix projects with Flex Records, which is quite a privilege! On top of that, working on some new material for M*A*S*H, so keeping busy!!

CRYSTAL CLEAR

Name: Andy Haeffele

Alias: Crystal Clear… that's it at the moment although I used to DJ as "Decoy" back in the day… but then wasn't everyone called "Decoy" at one point or another when they start DJing as a kid!

Age: 23

Based: Leafy Guildford now, originally from Sutton in South London though, home to Bradley from S Club and the pikey wife off Wife Swap last week.

Biggest tunes so far?
Probably "Let's Get Started" on Reformed which appeared on Andy C's Nightlife 2 album, although "Vandalise" / "Mr Wolf" on Reformed got a good reception, especially from Grooverider who keeps rewinding "Mr Wolf" on Radio 1!!!...which is nice!

How long have you been producing music?
About 2 and a half / 3 years (I think).

How did you get into music?
I've always been very musical having been exposed to a wide variety of music at a young age through my Mum. That led to playing drums and bass and guitar in bands at school and then finally getting into D&B after seeing friends buy decks and hearing the old jungle tunes they played like "The Hunter" by DJ Biggs (whatever happened to him?) and Leviticus "The Burial". I got into production through Code:breaker, he taught me the basics.

If you had to choose between DJ'ing or production, which would it be and why?
This is a tough one because I love being in the studio and creating and perfecting a piece of music, however that feeling of being behind the decks and dropping a tune and the place going crazy is very addictive. I'd have to settle on production though because it's a great feeling having other DJ's support your music and punters go mad to it. I was in Fabric last week and Hype dropped one of mine and Code:breaker's things and the place went mad… that was a wicked feeling and we found it funny that a week earlier we were in the studio laughing at Code:breaker doing his "Buju Banton impression" vocals, and here we were a week later seeing the tune get rewound for 5000 people… madness!

What music inspires or influences you?
I'm influenced by anything and everything but growing up and being exposed to the music my Mum was into definitely gave a starting block from which to explore music. Artists like Led Zeppelin & Jimi Hendrix I admire for their musicianship and wonder if Jimi was alive now just what further impact he'd have had on today's music. In terms of D&B, when starting out I basically wanted to make my stuff sound like the bastard son of Roni Size, Dillinja and Zinc… but like any musician I'm trying to develop my own "sound" now.

What track would you most like to have written?
This is too tough because there's great random everyday tracks that I love like "Wuthering Heights" by Kate Bush, "Never Too Much" by Luther Vandross, "Ghost Town" by The Specials and "Carribean Queen" by Billy Ocean. Not exactly "badbwoy D&B producer music" but I just think they're great tunes! In terms of a D&B track, "Babylon" has always been a favourite, "P-Funk Era" is a great tune too, "The Hunter" as I said before is a wicked track… aarrgh! Far too many to choose from, I could go on all day!

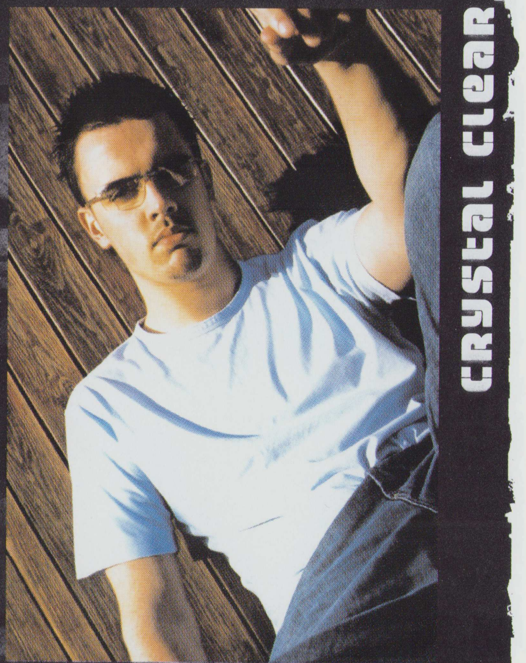
Who's your favourite DJ and why?
Terry Wogan.. Radio 2's finest! only jokin'..errr, you pretty much can't touch Andy C in terms of DJing, can ya?!

What event would you most like to play at and why?
Nothing immediately springs to mind as any place with a good vibe regardless of size of venue or amount of people is good. I hear the Far East and down under are meant to be runnin'… so if any promoters can hook me up then get in touch!

What's your favourite piece of studio equipment?
My understanding girlfriend, who puts up with my constant absent mindedness due to my brain thinking 80% about tunes and 20% about everything else.

What's the best studio advice you've been given?
Drum and bass is all about IMPACT, so keep this in mind when constructing your tunes.

What's next for you?
Got a rock tinged tune I've done with Code:breaker called "Only Weakness" coming on the Formation Powerplay 4 EP. My debut on Friction and Nu Balance's label Heavy Rotation: a track called "Release" featuring vocalist Dennean with Code:breaker and Is "Evil Spirits" collaboration on the flip. A 12" I'm doing with Xample & Sol for Fix: two tunes called "Raw" and "Outcast". Another collaboration with Xample in the shape of a tune called "Brother" currently getting interest from a number of reputable camps. Got a special thing called "2-Tone Sound" comin' out on a big label later this year, in true rockstar fashion can't say much about it right now but keep 'em peeled for that. Remixes of "Kebab Knife" by Zen and "Deal With The Matter" by SS, Twisted 'n' Skibba dropping at some point soon. Lots more tunes and lots more DJing hopefully.



VISIONARY

Names: Marcus Visionary and Dave Whalen (Nemesis).

Alias: Division One.

Age: Timeless.

Based: Toronto, Canada.

Biggest tunes so far?
No. 9 Dub ('Centre Forward' Revolver), Gimme Your Love (Sound boy), She Makes Me Feel (31).

How long have you been producing music? 10 years.

How did you get into music?
Marcus: Music has always been a big part of my family life as I grew up in a big West Indian household. My cousins and uncles were all into DJing so I naturally caught the bug. Dave: I've always been fascinated by rhythms in music as well as the technology behind making music. Started going to raves in the early 90's and that's where I met Marcus. The rest is history.

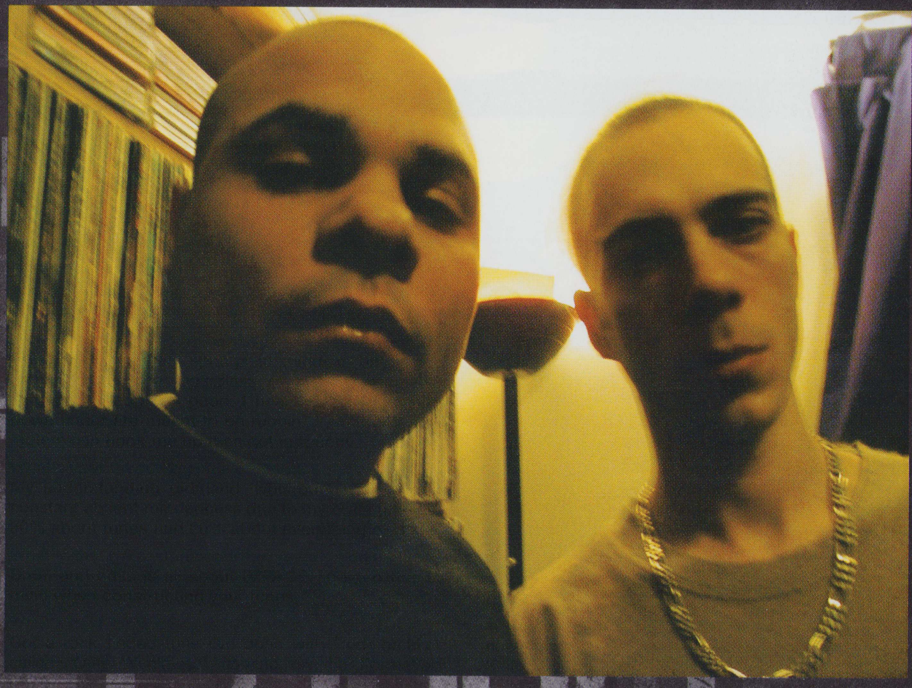
If you had to choose between DJ'ing or production, which would it be and why?
Marcus: I'm a DJ first but there is nothing better than watching a track you've made move a crowd emotionally. At this point I couldn't choose. I hope to be doing both for years to come. Dave: Production hands down. I leave the DJing to the professionals! Records can be a very expensive habit as I've seen Marcus spend loads over the years!

What music inspires or influences you?
We're influenced by all sorts: Reggae, Dub, Techno, House, Soul, Rare Grooves, Funk, jazz, movie soundtracks etc. We both just love all types of music.

What track would you most like to have written?
Marcus: Currently 'Lovers Roc' by Shy FX and 'L.O.V.E' by Potential Bad Boy. Dave:'Mr. Majestic' by Calibre.

Who's your favourite DJ and why?
Marcus: Shy FX for straight party vibes. Fabio for some deeper beats. Dave: Bailey for the hard beats and Rohan from Bassbin for his dubwise selection.

What event would you most like to play at and why?
Marcus: Swerve and Bar Rumba as I think the crowds would be able to handle some forward selection.



What's your favourite piece of studio equipment?
Cubase SX.

What's the best studio advice you've been given?
Your sound quality is only as good as your source materials.

What's next for you?
Right now we have releases coming on a variety of D&B labels but we hope to start our own label in the near future. We're also working closely with Shy FX for his new Sound boy label. At the moment we have two singles lined up for release on Sound boy and much more is on the way. We've also been working with a variety of vocalists and musicians focusing on creating a unique Visionary sound.

State of Mind

Names: Patrick Hawkins & Stu Maxwell

Alias: State Of Mind

Ages: Both 23.

Based: Auckland, New Zealand.

Biggest tunes so far?
Hard to say really. Since everything is pretty much due out at the moment during March/April, it's anyone's guess. We've got 2 x 12s on Technique which will hopefully be the first out, also a 12 on Subtronix and a few more pieces due around the same time on CIA. "Snakecharmer", one of the tunes on Technique has been getting a lot of play by the likes of Concord Dawn, Total Science, Futurebound, Presha, Vegas and of course Simon Baseline Smith, so hopefully that'll do pretty well.

How long have you been producing music?
Probably for around 4 years now.

How did you get into music?
Music has always been a big thing for both of us. We were both in rock bands for a little while, then sort of got into the dnb club scene over here. We met up through that, and began a little bit of DJing, nothing serious. From there we starting messing around with a bit of production, real simple stuff, and over time it just took off.

If you had to choose between DJ'ing or production, which would it be and why?
Definitely production. DJing heaps of fun, nothing beats playing to a good crowd, but at the end of the day writing music allows you to be more creative, and to have a finished product that you're hopefully proud of. It doesn't always work out that way, but when it does.

What music inspires or influences you?
First and foremost rock music and it doesn't matter from what era. The overall energy and rawness of it never seems to grow old, and I think a lot of rock style comes across in our music. Also funk music is important to us; artists like Parliament are always a source of inspiration. Just check those baselines.

What track would you most like to have written?
Ram Trilogy's 'Titan' for sure. It never sounds dated and still rips in the mix.

Who's your favourite DJ and why?
Andy C. Probably everybody says Andy C, but the simple truth is we've never seen him play and not destroy a club. I guess someone like Marky would be a close second on his night. The first time he played in NZ, at FU bar, was the best set either of us had ever seen. Unreal stuff.

What event would you most like to play at and why?
Don't know really, but playing on the Valve Sound system would be an experience.

What's your favourite piece of studio equipment?
Our PC. We've got some vintage gear, but at the end of the day without your PC it's a slow process to write anything.

What's the best studio advice you've been given?
The best piece of advice we've been given is to learn how to use compression properly. Anyone can load in a compression preset sure, but knowing how it all works is essential to getting that big, loud sound. Also, a friend once told us about a sign he saw in the studio of a major production duo. It said 'Let the samples take control'. That's a pretty good piece of advice.

What's next for you?
Firstly more time in the studio. We've got some tunes to do for some other labels, and then hopefully a bit of a tour of NZ and maybe a few spots in Australia as well. Then eventually do some gigs in Europe if all goes to plan and the releases do well.

CLS and Wax

Names: Adam & Tom

Alias: CLS aka Clauss and Wax aka WaxVax.

Ages: 22 and 28.

Based: We're both based in Poland. CLS is from Swinoujscie but now lives in Lublin and Wax in Krakow.

Biggest tunes so far?
We think the biggest are the ones to come.

How long have you been producing music?
CLS has been producing for about 6 years and Wax for 3 years.

How did you get into music?
CLS: Friend of mine gave me some CDs with electronic music, I loved it because of so many combinations of sound. It was incredible for me.
Wax: Nothing original. One day my friends took me to some "techno" party, and I got infested with electronic sounds.

If you had to choose between DJ'ing or production, which would it be and why?
Wax: I think both are important. DJing gives you the knowledge of knowing what turns on people and so it helps you to make good tunes.
CLS: Yeah, but when you make a tune you can show people your feelings and ideas. I'd choose production.

What music inspires or influences you?
CLS: Jazz, ambient, deep house. Wax: Classic funk and electro. And some progressive house too.

What track would you most like to have written?
Wax: 'Street Dance' by Break Machine. CLS: Queen - 'Bohemian Rhapsody'.

Who's your favourite DJ and why?
CLS: I don't have one. Wax: High Contrast. Because he's High Contrast.

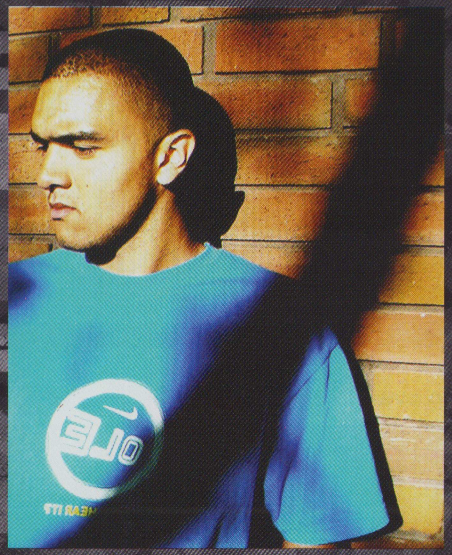
What event would you most like to play at and why?
Wax: I'd love to play a gig on a Caribbean beach during the sunrise

What's your favourite piece of studio equipment?
Wax: Ashtray?

What's the best studio advice you've been given?
Wax: Not to believe in hardware. The only thing that matters is what you have in your head.

What's next for you?
Wax: Keeping up good work. CLS: Yeah.

Skitty



Name: Gavin Skitt. AKA Skitty

Alias: Just started an alias which I'll be using mostly for collaborations, so keep your eyes peeled for "the untouchables".

Age: 24... I turn 25 in June.

Based: I'm born and bred in Wolverhampton, West Midlands, 20 mins from Brum for those that done know.

Biggest tunes so far?
Well, I wouldn't quite say I've had a big tune as such, but my tunes on Metalheadz, Renegade Hardware and Bassbin have received a lot of play from some key figures in the scene. So I'm still waiting for that BIG tune.

How long have you been producing music?
I first started making tunes from the tail end of 2001. Getting' a studio was way out of my budget until then.

How did you get into music?
I can't think of any specific moment that I got into music, my Mom's always played Reggae since I was a kid and then Hardcore moved slowly and discretely into my world.

If you had to choose between DJ'ing or production, which would it be and why?
I'd have to say DJ'ing firstly because that's what I was doing before the production and I love the whole going out on the road vibe with your crew rinsing some tune and enjoying the party. Secondly because I only started producing to further my DJ'ing but now they are both a big part of my life.

What music inspires or influences you?
Well I mostly draw inspiration from the early rave days and all the jungle vibes of '94 / 95. Other than that, the Reggae in me surfaces from time to time. But I tend to just see what I can do with any sound that I come across whilst making a track.

What track would you most like to have written?
I wouldn't say there's any tune I would like to have written but I loved the atmosphere in the tunes of '93 / '94, so it would more than likely be something from that era.

Who's your favourite DJ and why?
I used to be crazy on Top Buzz and Mickey Finn back in the day. It was thru those guys that mixing caught my imagination. Nowadays it's gotta be Loxy for the top notch selection and rollin' mixes. Heavy!

What event would you most like to play at and why?
Without doubt the Metalheadz and Renegade Hardware parties, but I'm booked for both of them now so I'd probably like to do one of the bigger raves like Slammin' Vinyl or something and just terrorize the masses, coz I know there's certain tunes that would just blow those raves apart!

What's your favourite piece of studio equipment?
I'm gonna go with Native Instrument's Kontakt because it never ceases to amaze me. I would like to try one of these MOTU soundcards that I keep hearing about as well.

What's the best studio advice you've been given?
I haven't had any specific advice that has made a difference to what I do, but I think the natural thing to do is rest your ears. It does help a lot after blazing a tune for god knows how many hours.

What's next for you?
On the release side of things, look out for my tune on the Bassbin "Rare Grooves" LP. I've done a collaboration 12" with Heist and my good mate, Nolige for DJ Ink's Architechture label with both sides getting' support from Fabio, Bryan Gee, Ink, Loxy, Shy FX, Rohan etc. I have contributed tunes to both the next Metalheadz and Renegade Hardware LPs. Look out for 2 tunes on Loxy's new label Karma Recordings entitled "No Remorse" which has been getting' support off the likes of Bailey, Dylan, Loxy etc. I'm going to be going in the studio with Universal Project and have contributed a tune for a forthcoming EP on their label. Shy FX has requested something, so its busy busy as usual.

Fanu

Name: Janne Hatula.

Alias: Samurai, for my downtempo / breakbeat works.

Age: 24, soon 25.

Based: Helsinki, the capital city in Finland.

Biggest tunes so far?
If we are talking about my released tunes, I think it's a tune of mine called 'Siren Song'; it was released recently on Subtitles. I've got lots of good feedback regarding that tune from people. The feedback tells me that in that tune, people hear what I wanted to express: emotion in music. It's very important for me. If I can mention one thing from my forthcoming stuff, there's this downtempo album of mine called Focused Mind coming out on Vibez Recordings during the last quarter of 2005 and it has very good pieces on it that I am very happy with; there's lots of material on it that perfectly expresses my musical visions.

How long have you been producing music?
I've been making music for 10 years. However, I've only saved my tunes from the past four years or so when I started taking it more seriously.

How did you get into music?
Hard to say; I can't recall the time when I wasn't into some sort of music. I think that when I was about 10 years old, I started listening to Rock and early Dance/Pop/Techno music. I didn't hear Drum & Bass until I was 14 or so. I've always loved beats; I've been feeling Hip Hop since I was a teen. I never listened it for lyrics though. I was hooked on the beats!

If you had to choose between DJ'ing or production, which would it be and why?
This is an easy one. It'd definitely be producing. I am more a producer than I am a DJ. My self-expression needs producing; it's like a drug or an essential bodily function I just can't live without. There is this deep sea of musical imagination in my head and I need to put it into ideas almost every single day. My passion for trying to create the perfect song never ceases. DJing is more like bringing the good music to people and seeing them enjoy it. I love it. It's like, I make music for myself, but I play music for others. So I guess I'm being selfish with my preference here. Haha, sorry!

What music inspires or influences you?
There's a few artists that I adore. There's DJ Shadow, Underworld, Future Sound of London and Amon Tobin at least who come to mind. What I love about DJ Shadow's shit is that he has the breaks and also the emotion; that's the very thing I want to do myself, so I guess I can relate to his stuff a lot. All the other artists I mention are very versatile; that's what I rate very high when it comes to producing music.

What track would you most like to have written?
I think I might give a different answer to this question every day. At the very moment, the first tracks that come to mind are DJ Shadow's "What Does Your Soul Look Like (part 2)", on Shadow's live album "In Tune and On Time". When the vocal kicks in, that's perfect music. Then there's also Underworld's "Banstyle/Sappys Curry"; it even works in a D&B set!

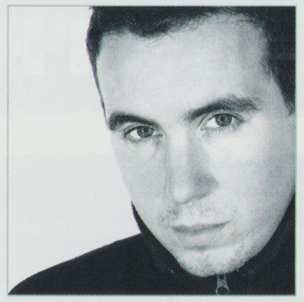
Who's your favourite DJ and why?
This is quite hard to answer because following DJs regularly is quite difficult for me as there's not that many DJs visiting Finland that I'd consider very interesting. I used to adore Bukem's sets but I can't really relate to his selections anymore; same applies to GLR in general. I think that the DJs whose selections appeal to me are Fracture & Neptune, Chris Inperspective, Equinox, Senses, and also Danny ESB + Union. The latter do a mad good show on www.jungletrain.net every Friday. Also Domu (aka Sonar Circle) has played extremely tasty sets here in Helsinki. He's quite oldskool and I love that.

What event would you most like to play at and why?
Pretty much every party where my style would work. At places that are not too "posh", or concentrated on just one style.

What's your favourite piece of studio equipment?
EMU E5000 Ultra. That is the heart of my studio. Couldn't do without it. Also, one's imagination is one huge instrument. There are people who make absolute rubbish with huge set-ups but then there are those who create amazing shit with very modest setups.

What's the best studio advice you've been given?
Not trying to sound too arrogant or anything, I have to say that I've given - or taught - myself the best advice as I am very much self-educated regarding studio shit. Lots of time has gone on studio experiments and technique; it's been through trial and error. I guess the key to success is being prepared to put a lot of time on what you do. Man, I've stayed up for stupid hours, just doing stuff till I see the sunrise. I love it, it's like meditation. Devote yourself to it. Believe in what you do. Eat, sleep, and shit music. Explore yourself, don't limit yourself in any way. You will get there.

What's next for you?
Well, there's a lot of music I've done for various labels and there's Fanu / Samurai stuff coming out on Synaptic Plastic, Vibez, Thermal, Warm Communications, Bassbin / Breakin', Darkestral, Foresty Service and some others. I am also doing some gigs abroad, spreading the good vibes. Keeping busy, exploring MUSIC - that's next - or the way - for me!



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mixmaster mike

words: **Jesse Keene**

Mixmaster Mike is a legend in the world of DJing but not necessarily for all the right reasons. He's won DMC world titles, he introduced Qbert to scratching, he's been a part of the most famous DJ crew in history, the Invisibl Skratch Piklz) alongside Qbert, Disk, Apollo, D-Styles and Shortkut, he's been the Beastie Boys' DJ since '98 and yet he's also known as a crazy motherfucker both on and off stage, responsible for some of the most mental turntable music to date and for using his scratches to talk to aliens and other cosmic entities (and that's not even the half of it). But it would seem that time has had a soothing effect on Mike as demonstrated by his recent second solo LP, 'Bangzilla', a sharp contrast to his first solo outing, 'Anti Theft Device' an album still regarded to this day as one of the weirdest and most singular pieces of turntable music and production ever released. So has time really soothed the Serial Wax Killer or is just a ploy?

As we sit down in a coffee shop the morning after the Beastie Boys' London show in December last year Mike seems fairly subdued, no doubt due to the previous night's activities. But soon with a latte in one hand and cake in the other I find the Serial Wax Killin' Villain in good mood and true to his legendary self. While Mike was already a celebrity in the world of DJing and turntablist circles by the time he hooked up with the Beastie Boys for their 'Hello Nasty' album, teaming up with the legendary New York rappers helped his popularity grow even further and allowed him to showcase his skills and creativity to a brand new audience, most of whom were probably taken unaware when they first witnessed Mike on stage with the Beasties back in 1999. And to see him still touring with them five years down the line you realise that their coming together at the time was more then just hype. Half way through their world tour Mike's having a great time being back on the road as the backbone of the Beasties' new shows, "it's going great so far, I'm opening up the show, doing solos in the middle… the whole show kinda runs through my turntables now, even more then before. But then we've also got a full band thing going on too, with Alfredo Ortes and Money Mark."

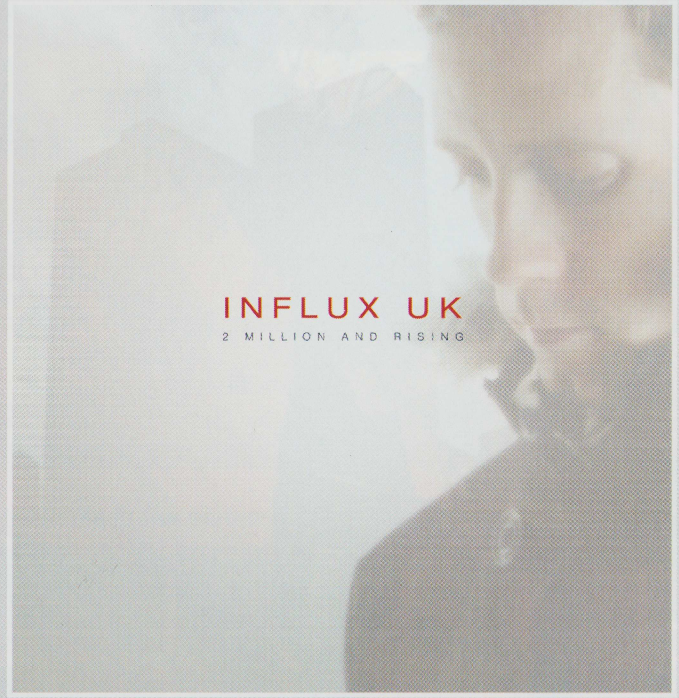
Yet beyond being the Beastie Boys' DJ, Mike is also an accomplished solo artist in his own right, having released his first LP in the late 90s on the legendary Asphodel label. That LP, 'Anti Theft Device', still stands tall today even if it's generally because people still can't figure out what it is they're listening to. "I was out of my mind making Anti Theft Device!!" says Mike laughing out loud. "I was a fucking crazed lunatic… I think that Anti Theft Device was… I mean…" interesting? "Interesting! Interesting work but I feel like it's two different worlds. Both albums are on the same plane of crazy psychedelic audio hypnotism, but I think they're really two different worlds, two different moments in my life. I think Anti Theft Device, was more based upon 'ok I've got this type of music I'm creating, let me experiment with it.' Then Bangzilla is like 'I've got some shit and I know what I want'. Working on Anti Theft Device I was just making things in the lab and being like 'ok I guess this is gonna be the next song, whatever…'"

Mike's second LP was also slow in the coming, with fans waiting 5 years for a new opus. But as the saying goes, good things come to those who wait. "I didn't want to rush anything. I wanted to make something that was going to be pretty much stamped in hip hop history. I wanted to make something different then my previous work, something more solid, not all over the place. I feel like this record is just like a more, more… more well-rounded album." Something that is hard to disagree with when you consider that Bangzilla is a much shorter album then Anti Theft, clocking in at just over 30 mins, but packing enough heat to keep the most die hard fans happy. "I originally made 25, 26 cuts for the album. But I felt like it would have been overkill if I'd put 20 or so cuts on the record, I felt that 13-14 was a more appropriate number. I didn't want to hit people over the head with a big sledgehammer, though at the same time I do want to hit them over the head with a sledgehammer. But I felt like the timing was right, it was nice and consolidated there… I didn't want to overproduce or overdo myself. I originally did 5 different versions of the album. So as I was making the record I had it in my Ipod and I was listening to it over and over, until I was like ok… And to me this version of the album was more appropriate for the listener."

Bangzilla definitely sees Mike return to what he does best: big, loud and heavy drums, fast tempos, insane cuts and a unique collage of sounds and samples that would never work together quite so well if someone else had tried fitting them together. Whilst Bangzilla showcases Mike's production work in full effect, it wouldn't be the same without Mike's turntable skills, which are incorporated into the music without trying to be the sole point of focus. "I wanted to make the music for my turntables. I wanted to make music and as soon as I made all this music, I wanted to colour it all in with my turntables. That was the turntables' work…" Add to that some classic drum sounds, Moog synths and a bit of Reason and Pro Tools and you've got yourself another epic musical journey into the mind of Mixmaster Mike.

In addition to his recent LP Mike's also thinking of releasing an official break record in the future, especially as there have been quite a few bootlegs with his name on it in the last few years, including one called 'Beastie Boys Breaks' which was touted as being the official record Mike used during the last Beastie's tour. However when asked Mike tells a different story: "That's way older then the last tour! I made that show vinyl but never ever used it! Because I found I put too much shit on that record to the point where it's too confusing to use. So all that shit is bootleg, all of it…" Lastly there are also rumours that Mike is working with Vestax on some new DJ products. Following in the footsteps of fellow ex-ISP members Qbert and D-Styles, who have both worked with Vestax to develop new turntables, Mike's contribution should see some new technological advances come to light in the not too distant future. In the meantime Mike's quite happy to discuss what he would incorporate into a turntable if they let him have whatever he wants. "Ummmm… I guess I'd have a… A pop up DVD screen, probably a toaster, and probably (pauses) a Swiss army knife too…" and what about a USB port? "Yeah USB port! And a blow dryer! I don't know man, I mean… shit… Pop up DVD screen would be fly! Pop a DVD in while I'm cutting it up! Pop a video in while you're doing your live show, watch a movie while you perform. That would be some sick shit… I'm into gadgets, I like gadgets so… As long as I get some James Bond type shit I'm happy…"

Bangzilla and the first single 'Tranzmissions' are out now on Immortal records, and Mixmaster Mike will be touring Europe in the spring of 2005.



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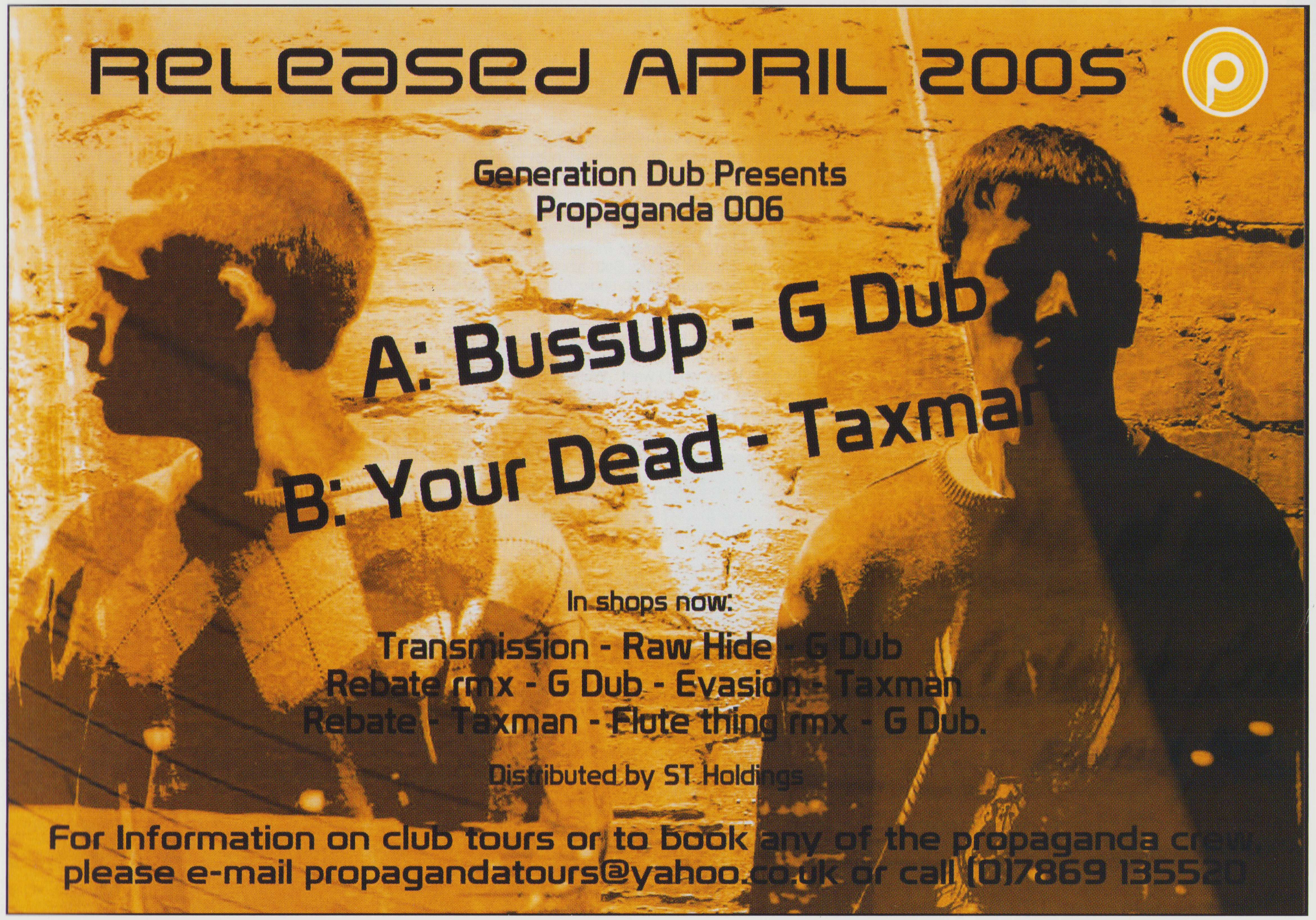

photo: Cosmin

OFFSHORE RECORDINGS

Leftfield drum and bass. There you go, another one for the subgenre buffs out there. The accuracy of this particular denomination is highly debatable, since over the last few years, "leftfield" has been used to coin pretty much any glitchy, self-consciously Autechre-ish, blippy tune spanning from early Boards of Canada to Prefuse 73 and the more mainstream Funkstorung acts. Is leftfield drum and bass the smug choice for junglist graphic designers or agency creatives who spend their working hours sporting their ubiquitous iPod, DIY tees and regulation battered Pumas?

Offshore Recordings is anything but that. With reputation across genres and awareness over global scenes, the Brooklyn, NY-based label run by Brett Cleaver aka Clever is the embodiment of a strong musical code, the legacy of now defunct Partisan and Certificate 18. With a host of drumfunk pioneers such as Paradox, Deep Blue, ASC and Sileni to name a few, one can only imagine the potential of the establishment.

Brett Cleaver is the brains behind Offshore. Owner, dj and producer for the label, Brett is also known for his work in the legendary Breakbeat Science store, where he's been for the last 5 years. At first a costumer, he built on a relationship with the employees and soon found himself in the position of moving to NYC and play the cozy room mate role for his sister. A 3-day trial period at BBS worked out and he moved to NYC 2 weeks later, in June 2000.

"BBS has brought many opportunities to me as a DJ, producer and label owner. It helped in terms of getting DJ gigs because I had the BBS name to back my abilities as a DJ. Prior to working there it was easy to get overlooked, even though my skill level was there."

BBS also gave him the tools that he needed to start and run Offshore. Both in terms of the contacts and just a better understanding of the record industry and the inner workings of Drum & Bass. Offshore is a very important part of my life, but I recognize that in order for the label to succeed, then Clever and BBS must succeed as well. I work very hard on all 3, but for the greater good of Offshore, ultimately. As such, Offshore came to life in 2002, fronted by Brett Cleaver and Brian Anemone, first as an outlet for their material, then opening up for a select group of artists in the vein of spectacular, against-the-tide type drum and bass.

You may expect Offshore to be portrayed and perceived as quite an underdog, but over the last 3 years the label has grown in terms of customer awareness, brand fidelity and nevertheless exposure. If you're a producer these days, quoting Kemal as an inspiration and Offshore as aspiration will get you unconditional respect from 'nerdsteppers' and mainstream peers alike. That's why I was anxious to find out whether there is some kind of marketing strategy behind Offshore, so as to make it as leftfield as possible, thus answering niche demand, or it was all about the music, or maybe a combination between the two.

'Offshore has always been about taking a risk and putting material out there that others wouldn't dare. We have always tried to be very creative and do something different. It wasn't planned to be as left-field as possible and there wasn't a strategy laid out to do so. It really just comes down to my personal taste', says Cleaver. The need for Offshore was obviously there, since Partisan and Certificate 18 had created a gap. Brett also adds that he didn't set out to create a carbon copy of the said labels or rehash something they had already done, but he thought there was a certain listenership associated with those labels and those same listeneres would can now be found digging crates for Offshore material.

The dnb scene is not democratic. And with the paramilitary ethos of 'soldjaz' and 'missions', I suspect it never will be. After all, it's a jungle out there… Yet the repercussions of peer2peer software and constant ripping upon vinyl sales have been quite dramatic. Stuff like Final Scratch and Pioneer's cutting edge cd mixing technology create dozens of aspiring dj's over night, the market is flooded with small one-hit-wonder labels and as a result, people are driven out of business. Is it a temporary crisis, or are we about to witness the dissolution of the dubplate culture, hailed by some big names in drumandbass today? Brett says that he would personally love to play only vinyl and dubplates, but doesn't always have the opportunity to do so, pointing out that, erm, dubs are expensive to cut and aren't great if you just want to test a tune. As a result he sympathizes with the folks who play tunes out of FS and CD players, as he often uses CDs to test tunes that he intends to sign. 'I think the problem is that bedroom and lesser known DJs see people like myself playing from CDRs or other DJs that use Final Scratch and think that it is a good idea. That, in turn, creates a decline in vinyl sales because those individuals end up downloading the mp3s and playing those vs going out and buying the tracks on vinyl.' Cleaver also thinks that if dj's are to make a stand and really promote vinyl again, then we would see less of an interest in FS and CDR's. To back his statement, he reveals plans for BreakBeat Science Exercise 05, an exclusive mix done solely with the use of vinyl and dubplates. 'I am going to do my part to support vinyl.'

'I think that sometimes people expect that I will play totally out there stuff, but to me Offshore is just Drum & Bass, plain and simple'. The Exercise 05 mix really captures the essence of what Dj Clever likes to play out at clubs. It starts with a few tracks boasting the Offshore ethos, from people like Deep Blue, Mav&Twister or Endemic Void. It then flows into like-minded tracks from Klute (Oshima / Breakbeat Science), Amit (Motherland / Commercial Suicide) or Seba ft. robert Manos (Steel / Paradox Music). Tundra also finds its place inside the mix, after all it's Brett Cleaver along Morgan Packard who make up this combo.

I was surprised to spot an interesting combination: Graphic&Beans. Yes, it's that Beans. 'My girlfriend at the time was friends with Beans and spoke to him about doing vocals for a track on Offshore. I chose Graphic to do the production because he is one of the most talented US producers, in my opinion, and I really want to build up the core Offshore artists'. It took about 8 months to complete 'I am Metal', a fiercely minimal bit of post-millenial anxiety, doubled in effect by heavy, futuristic poetry by Beans. 'I am very pleased with the end product and I hope that it gets some non DnB folks listening to Offshore.'

The American dnb scene is stagnating. The Rave Act and the 9/11 backlashes upon clubland have driven promoters into the underground, much more so than it was 3 years ago, marking a steady decline in the scene. There's hope that things will bounce back, or even a new scene will emerge, and Offshore certainly has its own mission to fulfill and new grounds to touch. Brett Cleaver's keyphrases when asked about Offshore's philosphy: 'Challenge the status quo, always push the boundaries, don't be afraid to think outside the box and burn a few bridges here and there'. Essentially, it's an output for this man's outlook on life and music. I'd say it's one of the most honest, healthy and futuristic labels around. And Brett Cleaver is a mind to watch out for.

Given that this is an article and not a book, I have decided to focus on just three main topics that I consider to be the most influential areas in my approach to engineering DnB. But before I begin, I must stress that ALL producers are on a constant learning curve when it comes to engineering techniques and practices. So bear in mind that it's purely subjective opinion to consider different techniques as being either right or wrong; indeed I can well imagine that in the future I may look back on what I've written in this article and think that I wrote a complete pile of misinformed crap! Such is the never-ending evolution of knowledge, taste and understanding that is sound engineering! You have been warned!

SOFTWARE VS HARDWARE

I know of many producers who work at both extremes of this debate. Some who make tunes in which all the sound is generated exclusively by outboard equipment and only use a computer for midi sequencing, whilst others work entirely within their PC or Mac, often on rudimentary programmes that were designed more for fun that professionalism. But a great tune is a great tune regardless of how it was made, so whatever works for you practically and financially, just get in there; but don't pine for the equipment you don't have. Just strive to get the most out of what you've got.

Personally, I currently choose to combine both hardware and software. Originally all of my sound came from outboard sources; namely several outboard synths, drum machines and an AKAI S300XL. But the biggest single event in my engineering learning curve was the switch from Cubase (on a PC) to Logic (on a Mac) at the turn of the millenium. I had been using Cubase solely for midi sequencing, but I knew it was time to embrace music software as a means of sound generation. Aside from the mindblowing implications of going from 32MB of RAM on my AKAI to 1Gig of RAM on my Mac, the increased ability to control, manipulate, process and automate sound opened up new worlds for me. However, whereas many other producers switched to making their tracks entirely within the computer, I have preferred to combine the use of software and hardware. Whilst all of my sound is now generated in Logic, I still route the sound to my desk and I still use several outboard modules for FX/EQ/Compression. Having switched off my AKAI for the last time I started out routing the sound from my Mac to my desk via E-Magic's Audiowerk 8 soundcard (which is definitely a good cheap starting point), but a couple of years ago I invested in a MOTU 896. This was the first audio interface to have "sampler quality" outputs, and there have been several models since that are even better. If you can rustle up the funds to buy one, I really cannot recommend them enough; not just for the quality of the output sound, but also for the superb D/A converters when recording back in to the computer.

My most indispensible item is my desk. I love analogue desks, partly for the character/sound of the circuitry that is unique to each model, but most of all because of the sound and effects that can be achieved by driving analogue gains. I rarely use compressors as I have always preferred the natural compression and limiting that can be achieved by driving or clipping the gains of an analogue desk. Whereas I used to use all 24 channels of my desk to separate & EQ as many sounds/outputs as possible, I now use the desk more as a mastering tool. Using the 10 outputs from my MOTU 896, I group the drums into one or two outputs, the bass into another one or two outputs and then use the remaining outputs to group together stereo sounds / FX / stabs. This enables me to effectively "master" the different groups of sounds. For example I use the mixing desk's EQ and gains to master and gel the drums collectively by giving them an overall EQ and 'crunch' (through clipping the gains). The same applies to the bass and any other group of sounds that I can treat or gel together with the desk at the end of the audio chain.

DRUMS

When I start a new track I often have a sound / vocal / sample or musical theme that I want to make the focal point for the music, but I always put that to one side and start every track with nothing but drums, As with most aspects of my writing, I work on the principle of selecting and trying far more options than I will use in the final arrangement, and then selecting what I consider to be the best of the best. I begin by loading up a new logic arrangement with 24 empty software samplers (mostly EXS 24 & a few Kontakt samplers) which I will then load up with 24 different breaks or banks of drum/percussive sounds. I wade through my breaks & beats libraries and select a broad spectrum of options. A typical selection would encompass the following categories of drum sounds: 1) a few banks of individual snares, kicks and cymbals, 2) several breaks that have an overall sound and character that makes them contenders for the "main" dominant break, 3) several breaks that have characteristics or sounds I may want to incorporate, such as cymbals, snare shuffles or percussive elements that could be layered into the final beat. The vast majority of my breaks and beats are chopped up in recycle and then exported as samplecell instruments that can be opened in most soft samplers. (I don't recommend using any of Recycle's processing tools, just use it to chop up individual slices). Once you've got them all loaded up, import the original Midi files if you want to keep the timing and feel of the original break pattern, and get experimenting. Place a Hi-cut & Lo-cut filter on EVERY track and consider which elements you want to dominate certain areas of frequency: from the tops to the mids to the bottoms! When applying EQ, try using subtractive EQing before experimenting with boosting frequencies. Attenuate sharp peaks of frequency by first boosting a band of EQ with a narrow Q-point and sweeping it across the entire frequency range, listening for areas where there are loud resonant peaks. Having found where these areas are, attenuate the EQ with the same narrow Q-point and if necessary, make more gentle EQ boosts with broad Q-points in areas that you think need enhancing. It is amazing how much extra headroom and 'loudness' can be obtained by removing narrow notches of frequency that dramatically influence the peak level of any sound, especially with beats and breaks.

BASS

When I'm working on bass, I always look for character and texture in the lower and upper mids that sit above the essential sub. If you're looking for a b-line that is nothing more than pure lo-end sub, then my advice here is probably redundant, but if you're looking of some variation and morphology in your bass texture then read on! Whether the bass in your track is made up of just the one sound, or is made from a composite of several different bass sounds, I highly recommend splitting ALL of your bass sounds into separate channels / instruments that address the sub and mid/tops elements separately. I usually start by using a bass/synth sound that already has a good sub content and some character in the frequencies above that. Then I duplicate the exact same instrument / plugin settings on another channel and apply Hi-cut and Lo-cut filters to each channel, so that one allows just the low end through, and the other allows everything but the sub through. Then you can guarantee a consistent level of sub bass whilst applying all manner of FX to the tops and mids (such as distortions, phasers, choruses, flangers, filters). Furthermore, you can automate realtime changes in those FX settings and allow the texture and character of your bass to constantly twist and evolve whilst guaranteeing that the sub content will be reliably consistent. This will prevent unwanted peaks in the overall level of your mix as well as avoiding the unwanted "cancellation" effect that can occur when you layer two sources of bass over each other. If you're pushing your processor to it's limits try bouncing down the top/mid channel with different combinations of plugins/FX and then layer the resulting bounced parts over the sub channel which can run live throughout the track.

MY TOP TIP

The most important tip I can offer anyone regarding engineering and production is to regularly cross-reference any track you are working on with other tracks whose engineering and production properties you admire or aspire to. Read a technical interview with the engineering dons in other genres and most of them will talk about the importance of A-Bing or cross-referencing with other tracks whose mixdowns they respect. Whether it's tracks you have heard on a big system that you know sound loud / crisp / heavy, or just tunes of your own that you consider to be your 'best' sounding work, it is invaluable to regularly cross-reference and compare different aspects of the mix, such as the level of sub in the bass, the weight and level of the kick, the overall level and range of the tops, the tops content of the hats, shakers and cymbals, the weight and level of the snares, and so on. For the last couple of years I have mostly been cross-referencing with a selection of my own tunes as I have found that it helps establish and maintain my own 'sound', but when I started out, I used to cross-reference all of my tracks with Optical and Dillinja tracks, which made for some depressing comparisons at first, but ultimately taught me so much about what my mixdowns lacked and what made theirs so exceptional.

Calyx' album 'No Turning Back' is out in May on Moving Shadow

WORLD SCENES
APHRODITE IN SIBERIA

Welcome to the first in a series of country reports from drum & Bass' very own Phileas Fogg - DJ aphrodite. This man has ventured to more places than most people can generally find on a world map, so who better to rope in for this task...

Siberia - For the most part, Siberia conjures up images of vast expanses of icy tundra, pine forests and big white tigers. Its an enormous region of Russia, almost as large as the USA and Australia put together, with some big cities interlocked by the great Trans-Siberian railway. As people know, I love to travel and explore, so it was great to be able to say yes to the request of four cities to come and DJ, Tyumen, Ekaterinburg, Novosibirsk, and Irkutsk.

The first weekend I started by meeting up with my now wonderful fiancee who was working in Moscow at the time, and kidnapped her to come with me. Our journey began in Moscow's Sheremetyevo airport, after various negotiations with airline staff communicating through small peep hole windows where they sat in box-like offices, we had an extra Ural Airlines ticket, so celebrated with a few vodka shots while waiting for a delayed plane to take us to Tyumen.

We finally landed around 1-am, and followed the crowd into the baggage claim (large shed) where the promoter and my tour manager, Oleg were waiting. It was hot and humid, not freezing cold as we expected, a warm 32 degrees at night, the smell of a local forest fire in the air. The promoters assured us there was nothing to worry about and we were off to the venue. The fire could have been the size of Belgium for all we knew, but it felt like it was all routine. The city was a industrial place with new roads and new businesses starting everywhere, a sense of pride comes from the promoters as we hurtle along in his 4x4.

The venue, was full of young party goers, some of which had driven more than 1000km to have their night of break-beat and jungle. Greeted by hand shakes, smiles and excited autograph hunters, though small in numbers, around 300, it was big in enthusiasm. I played after the break-dance competition and took a happy cheering crowd through a range of dub-plates, whites, favorites and classics. It was a great night. The sense of a small dance music community getting their scene off the ground. I was told I was the first international DJ to ever come! Treated with some celebration vodka, we were taken to a large train station, and among the confusion of locals and various Russian language signs, we boarded the Siberian train to take us to Ekaterinburg.

The journey took us through miles of forest. We got the sense that the other passengers, in the middle of a 10 day train journey from one part of Russia to another, were not too pleased by our cheerful drinking. We glide through miles and miles of forest with the occasional farm buildings, with road tracks disappearing into the wilderness.

Ekaterinburg is a smaller sister to St Petersburg or Moscow. Large roads, markets, traffic coming at every angle, all set amongst large apartment blocks built during the communist era. The new hotel provides welcome sleep and I have a sign language conversation with a lady who wants cash to do some laundry. A newly opened Irish pub is where we settle to eat more pickled mushrooms, vodka shots and a meal, as we leave a car pull's up with one of my late 90's tracks blasting out the stereo. I smile and we head on our way, the quiet promoter drives us through miles of unlit roads dodging pot holes and passing beautifully new and also dilapidated buildings. Oleg, my fiancee and I all start to wonder if this is finally the moment when I will be kidnapped when we pull up to an enormous building surrounded by cars.

The venue tonight is full, about 1500 people, all ready to party. It's wall to wall drum and bass, with both rooms full of bouncing junglists, the owner shows us around the maze of rooms and tunnels and is proud to show us the nightclub, I settle in a dressing room to do a couple of interviews. I play for two hours and the dancefloor packs out. Each build up and breakdown creates huge noise and the crowd dances like mad. After an hour a wall of flame circles the DJ booth and the lighting man's computer starts to melt. Fire safety clearly not that much of an issue here! Finishing up with some classics and a final Ganja records tune, I shake hands with a smiling crowd as they clamber over each other to hand me flyers, bootleg CD's, passports and even body parts to autograph. After the show, its time for some more vodka and the organizers present me with a huge jar of pickles as a souvenir, as is the custom to eat with straight vodka. Then its the mad rush back to the airport to catch our plane back to St Petersburg.

My second venture to Siberia was in December, this time to Irkutsk and Novosibirsk, I come prepared with scarves, gloves and jumpers ready for some serious cold weather. My journey started at Moscow airport, and a bumpy plane to Novosibirsk. I have to admit, the weather took me by surprise, it was minus 25! That was in the middle of the day too. So after finding my bags in the baggage shed, we were driven with some skidding to a nice hotel in the middle of the city. The view was industrial, with huge factories in the distance pelting out smoke from large towers, behind a deep red sun disguising the freezing cold temperatures on the bustling streets. We go to eat, a trendy Sushi place just opened up where its members only through a side door. My legs almost freezing solid, the locals know how to deal with it, most were in thick fur coats and every 200 yards there was an ice cream stall. Hardy people these Siberians!

The show was in a movie theatre. Not a huge venue but full of eager party goers, most from the city with a few traveling from other towns close by, close being anything up to a thousand kilometers! The show went really well, with them having great knowledge of Drum and Bass, both brand new dub plates and classics having big effect. The dancers on stage getting the crowd going the whole time too.

The following day, myself and Oleg decided to explore. Monuments to Russia's historic past and eating in a cafe themed on communism. Oleg translates newspaper articles from the 70's about how terrible the west was and how great the USSR was. Its all amusing to us today, but quite scary to think how the world used to be. Its a great tradition in Russia that if you drive a car, you can also be a taxi, and being able to negotiate some rubles for a quick lift somewhere proved invaluable to get out of the cold and stop sliding about on the ice covered roads and pavements.

The journey to Irkutsk was a few hours by Siberian Airlines. Definitely one of the remotest places I have ever been. The time difference is the same as Thailand. Irkutsk is next to Lake Baikal, one of the largest and the deepest fresh water lakes in the world. We are above China and near Mongolia. The city is old colonial style, but there is a huge part of the outer city that is all wood cabins, some looking ramshackle, some looking quite fancy. With ice and snow everywhere. The local promoters take us on an hours drive through thick forest to see the lake. Its huge, the forests are huge, its all huge. It was an amazing site looking across hundreds of miles of mountains and water, with not a boat, person or even a road amongst any of it. A small local market we had stopped at earlier providing the local speciality smoked fish and beer as our picnic. They tell me how even today there are settlements without roads to them. The only other people we meet are a group of Chinese tourists, there is one international flight, once a week to China from Irkutsk.

The show tonight is club Objekt, and about 1000 people have crammed into the club. The upstairs has a blend of chart and Russian Pop music, but the downstairs is where its at, with the majority of the club all getting going and loud with Pavel, the promoter from Novosibirsk DJing breaks before me. As I start my first record, the crowd start to chant and this sets the tone for 2 hours of craziness. Irkutsk must get the prize for the crowd with the most energy. Its DJ moments like this that make you smile and smile.

I come away from Irkutsk and land in Moscow realizing that even though I have complained about how much the Internet is ruining record and CD sales, the spread of Drum and Bass music is vast and reaches everywhere. With shows lined up in more parts of Russia in towns I can't even pronounce, its living proof that Dance music with all its genres is a truly global movement.

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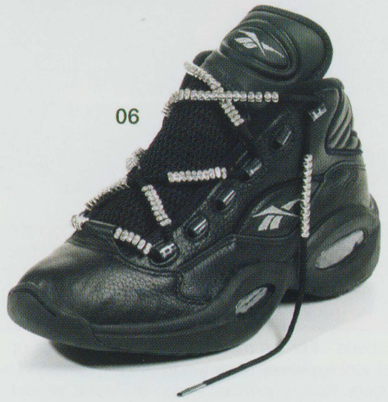
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01. Royale Tee - Touch. • 02. Down Parka - Live Mechanics. • 03. Funk Inc. Tee - Ubiquity Recordings. • 04. Sceptre II - DC. • 05. Bydo Tracktop- Fly. • 06. Allen Iverson Diamond - Reeboks. • 07. Crooklyn Tee - Touch. • 08. Manchester Tee - Touch. • 09. Black Ecstacy Lo - Adidas. • 10. La Familia Crew - Live Mechanics. • 11. Nike Terminator Lo - Nike. • 12. 83 Stripe polo - Addict. • 13. AS Xtreme Crew - Aerosoul. • 14. Run DMC Special Edition Shelltoe - Adidas. • 15. WacRonald Long Sleeve Tee - THTC. •16. Fast Break Ox White - Converse. • 17. CX250 Ox Green - Converse. • 18. Stan Smiths - Adidas. • 19. T Bone Hoodie - Touch. • 20. Dead Tee - Pure Evil. • 21. Babe Tee - Soulero Sister. • 22. Gstaad - K Swiss. • 23. THTC Logo Hoodie - THTC. • 24. Daze - Osiris.

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ROLLIN' FULL CYCLE WITH DJ DIE

words by: Francesco Ciaccamo

With the release of Full Cycle's 'Cross Collaborations' album, what better time for ATM to catch up with one of the Bristol camp's founding members and the man who put his expert DJ hands and ears into action to seamlessly weave together the twenty one bassline bombs which make up this snapshot (excuse the pun) of what the West Country's finest have been up to in the last couple of years: DJ Die. Unfortunately, getting to Bristol when there's a deadline looming like an executioner sharpening his axe is a bit tough, so we got the 'King Of The Rollas' on the phone for and in-depth Q&A session: and when we say in-depth, we're talking 'Watching Windows' remix deep!

However, before getting into the nitty-gritty of talking about the album and the camp's various other goings-on, let us take you on a trip down memory lane - in a Full Cycle 'Megamix' style - to delve into Die's musical roots, his introduction to DJing and production, the forging of the friendships which went on to form the foundations of the Full Cycle family and his love affair with Bristol… "I can't really put into words what Bristol is to me apart from saying it's home. It's really the people that make up the place, and also the parties that go down here: the various festivals that go on like the Ashton Court Festival, St. Paul's Carnival, Glastonbury, and the whole DJ music culture in general. Growing up in Bristol you had crews like the Wild Bunch and Smith & Mighty, through to lesser-known crews like FBI, UB4, City Rockers and Fresh 4, all throwing parties. There I heard people cutting up 2 copies, playing house, funk and boogie I'd never heard before, and I experienced a whole era of music and attitudes. You'd see all different kinds of people at these parties, from punks to b-boys and b-girls, from rastas to hippies: a whole mixture partying in a united vibe."

Although for us the name DJ Die is synonymous with Bristol and Jungle/Drum 'n Bass, this wasn't always the case. Die actually moved to Bristol from Devon about 17 years ago, and strange as it may seem, his first passion involved wheels of a very different kind… "When I moved to Bristol, I experienced a few different sides of the city, but came out of school only wanting to do one thing: ride my skateboard."

Fortuitously, the worlds of skateboarding and music have always shared common ground, and one wheel soon made way for another… "It was through skateboarding that I stumbled upon music, and the first person I forged a relationship with was a guy called Jodie who was a hip-hop kid. He was scratching, while I'd never really touched a turntable, but I soon got the bug for it. My introduction to production also came through Jodie. After we started scratching together, we started making tunes. Actually, the first tune I ever put out was a house tune called '4 AM' under the name True Funk on Three Stripe Records, Smith & Mighty's label." All you trainspotters make a note of that one, and if you find a copy, be sure to let us know!

The next relationships Die was to forge were to be the all important ones: thank God Bristol's such a small place… "Shortly after meeting Jodie, I bumped into the Fresh 4 crew, which Krust was a part of. They were interested in skateboarding while I was interested in DJing, so I'd show them a few tricks, and after they'd show me how to cut up 2 copies. As soon as I started hearing tunes that I liked, I went and bought them, and I bugged people to mix on their turntables until I had enough skills to play a set out. It was mostly house at the time: the whole Sheffield bleeps thing, Unique 3, Warp Recordings and stuff like that. From there it moved onto rave pretty quickly, and from there to Jungle and Drum 'n Bass."

So that's how Die first hooked up with Krust, but what about 'The Innovator', Roni Size… "I'd stopped working with Jody for a minute and I was floating around Bristol trying to get DJ slots, and that's when I bumped into Roni. We exchanged words in the street and he gave me a tape of some really early ragga-jungle stuff he was working on: this was around '92. The next time I met him was at a party called 'Universe', and we listened to LTJ Bukem together. Then I didn't see him for ages but somehow me, him and Krust all hooked up, all wanting to do the same kind of thing. Roni invited me to his studio and we really hit it off from the word go. One of the first tracks we made was 'Agility', which was on the first EP on V. Then the second or third track we made was 'Music Box'. Since then we've all just stuck together. We all like doing the same things, we're good friends and we're like-minded people, and we're still here today because we have the same visions."

And so that's how the foundations of Full Cycle, and to a certain extent V Recordings, were laid down: foundations which today are stronger than ever and continue to bare plentiful fruits, not least the 'Cross Collaborations' album. As we shift from the past to the present and the future, let's switch up into Q&A mode to get the low-down on the album and other projects.

How did the 'Cross Collaborations' album come about and what was the idea behind it?
We've been making tunes in combinations for quite a while. Me, Krust and Roni have been making tunes together forever - FC01 had a track by me and Roni, V01 had a thing by me and Roni - it's an ongoing thing with me and him. Then there was the 'I-Kamanchi' thing with me and Krust. In terms of the album, most of the tunes were written since Roni, Krust and Clipz moved their studios to a new building called Channel House, which happened about a year ago. An influx of tunes started coming out of there from all the artists: you've got tracks like 'Impact Music' which me and Roni made in his studio, tracks like 'Stuck In The Mud' by Surge and Krust which came out of Krust's studio, and tracks like 'Channel Rock' which came out of Clipz' studio. I've still got my studio at home and a couple came out of there, and a couple even came from Clipz' studio before the move. Then you've got tracks like 'Appreciation', 'Keystone Cops' and Clipz' 'It's A Trap' remix that have been around for ages. We've been waiting to find some way of putting them out and this album seemed the perfect place. The tunes came from many different studio sources, different atmospheres and different combinations, and that's how it all came about. It basically shows the crew at the moment, and the coming together of all the crew under one roof and bashing out a bunch of tunes.

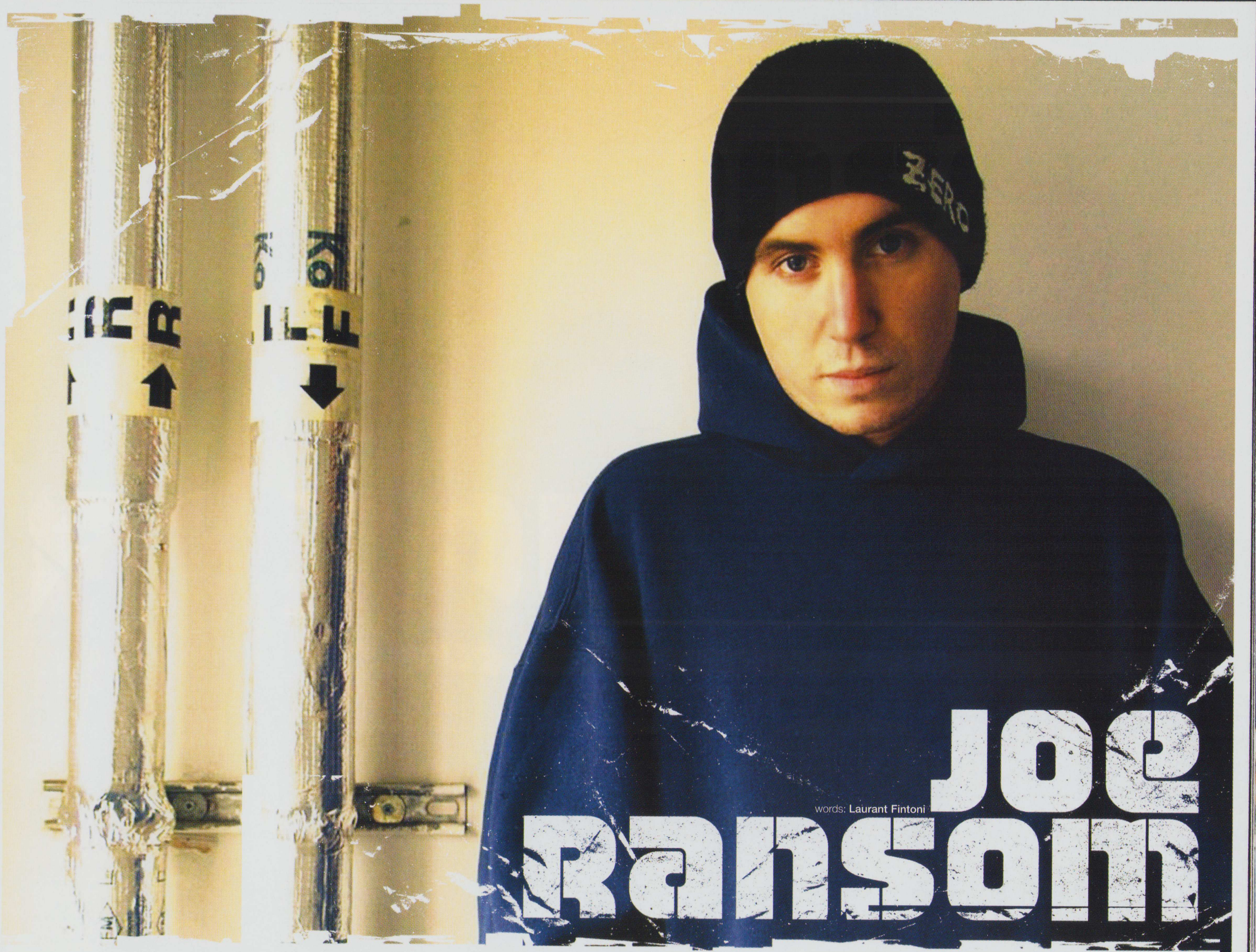
What about the Photek collaboration?
That came about a bit differently. Having Photek on there and guesting with 'Thunder' made the album more of a package. For us it was great, as we've been listening to his beats for years and vice versa. We'd spoken about it a few times and when he was in England we spoke on the phone and he got in his car the next day, drove down to Bristol and we worked together for about five days. We did about four tunes in all, one of which was 'Thunder'. For that, Photek got on the acoustic guitar and we came out with the instrumental idea. We then called up Hollie G and she came down and brainstormed the lyrics for the track with Photek. Me and Clipz have also just done a dancefloor remix which will be coming out on Photek's label, so watch out for that one. Of the other tracks, some might be coming on Photek's label, then there's a track we have in mind for Tali, and there's also a Hip Hop thing we started which we're waiting to get the right vocalist on.

The CD has given you a chance to flex your mixing skills, something you haven't done since 'Through The Eyes'. How was that process for you?
It was a lot of fun sitting down with all this music, trying to fit everything together. It was like a jigsaw puzzle in a way because when you put a mix album together, you have a certain amount of tracks to work with and you need to give each one its home in the mix. Then, after I got the mix down, I got some vocal artists in: Dynamite passed through, Tali passed through, Hollie G passed through, even this six year old girl called Sdji laid down a little vocal. Tali also laid down a special vocal on 'Appreciation'. I tried to have some fun with it and treat it a bit like a mix tape with radio style jingles over the top, to give it a personal touch and something different for the listener to hear.

Tell us about the 'Megamix' at the end the CD?
We used to run it in the middle of our live shows with Reprazent to take people on a history lesson to see who remembered what, and travelling the world playing mad different places like Yugoslavia and Finland, and sharing the stage with people like Oasis, it's interesting to see who knows what. You get your hardcore heads in Bristol and London who know all the tunes while in some places you'd only get a few people who would know the score. The one with Reprazent was the first one, and after about 5 years we had enough tunes to start putting together a next one, with stuff like 'Clear Skyz' and 'Snapshot'. There should be some up on the v-cycle website. It's had such a good response. (so good in fact that the little blighters are sold out, so a repress is due we think… wink, wink, nudge, nudge…)

What do we have to look forward to from yourself and the rest of the Full Cycle camp in the coming months?
We've got two 12"s from the album coming in March, a Krust 12" in April, a Clipz 12" and another single from Roni's album coming in May (which includes Kenny Dope and Craggz & Parallel Forces remixes), another 12" from the album in June, and the Clipz album should also be dropping around then. It's finished and he's really happy with it, as are we, so we're expecting big things from that. We recorded the 'Cross Collaborations' launch party, featuring myself, Krust, Roni and Clipz going back to back with Dynamite on the mic, so we're going to release a CD of that in July. Also, we have a little project called 'Lost Plates', which will see a lot of unreleased stuff by me, Roni and Krust from back in the day being put out on a CD available from the v-cycle site so keep an eye out for that. We'll be doing a special 'Lost Plates' set at Traffic in London in May where we'll be playing the unreleased stuff, all the classics and some of our lesser known stuff. In terms of what's coming up from me, I've just done a remix of Lemon D's 'Get On Down' for V, which should be out soon, but this year I'm going to focus more on some solo stuff and working towards an album. I'm in a better position in terms of my headset than I've been in a long time, so it's the right time to do it. I'm really excited. I'm ready to stop running around town and sit down to get it done. I'm just collecting my thoughts together, so I'll be working on trying to get it right. It's still in the writing process right now, but when I have anything to tell you about, I will: Work in progress!

Yes indeed…you heard correctly: a Die solo album. We at ATM are already cotton-budding our ears clean in anticipation of that one. Let's hope it'll see the return of the classic Die bassline roller… one has been long overdue!



words: Laurant Fintoni

Joe Ransom

From the rolling green hills of Somerset to the sweaty packed atmosphere of one of the UK's best nightclubs via concerts and gigs in Japan and Europe, Joe Ransom has worked hard at becoming a recognised DJ and one of the names most easily associated with Fabric's friday nights Fabric Live sessions. The club hosts what is without a doubt the best dnb, hiphop and breaks nights in London each and every week and Joe Ransom has been holding the small fort that is room 3 at the venue with fervent dedication for the last 3 years. After moving to London in the late 90s, Joe started up the Ransom nights at the Islington bar, hosting sets by the likes of Skitz as well as DJs and producers from the London breaks scene, who eventually came to play alongside him at Fabric Live. And after 3 years' of service Joe has now been given the chance to showcase his musical influences and passions by contributing his own chapter to fabric's growing series of CD compilations.

The 20th release in the Fabric Live series will see Joe offering over an hour of hip hop and breaks in true fabric fashion. "I wanted to represent the 3 years I've been a resident here and also where I'm at now, a taste of the sound of the club. The mix is mainly hip hop and breaks with an emphasis on British material, because I'm a British guy and also because I rate a lot of what comes out of the UK. I feel that British hip hop is really strong at the moment so it was obvious for me to include some of it in there. There's a bit of Grime in there as well, because I think it's an exciting sound, it's new and not so established, and when it's done well it's really good, so I wanted to show some of that as well." Indeed the mix's play list reads like a comprehensive look at the best the country has to offer in hip hop and breaks with a dash of Grime, all mixed up smoothly as the tempos switch around. Even though Joe's rising popularity has now led him to support people like Basement Jaxx in Japan, the Plump DJs in Europe and Zinc's album launch, his rise from a bedroom DJ in Somerset to uber busy jet setting DJ would most probably not have been what it is without Fabric.

"Working at Fabric has been and is a great opportunity to play what you want as a DJ, which is great. It's also amazing because you get to work with and alongside established artists, network with people on that level, and it's a good place to be an up and coming DJ like me, it's given me the chance to really do what I want. All of which is priceless if you want to do this fulltime." And with Fabric having fast become the quintessential British clubbing experience for any tourist in London or any heads in the country in the 2000's, what is it for him that makes the club such a success? "For me it's just the best club in the country, end of. I think the reason so many people find it so good is down to the programming, they are on it constantly, putting on acts that are about to break through and once they've played fabric, you start seeing them everywhere. And then they have a knack for keeping line ups varied, even if you know each night might have an underlying theme, like Fridays is hip hop, breaks and dnb, you know there's always something different every once in a while, they break it up, they change expectations. They manage to mix underground and established acts in the best way possible."

In addition to all this Joe has also been making the logical transition from decks to studio desk and has slowly been working on his own productions, with a view to setting up his own label on which to release them. "Well I'm trying to use where I'm at now to build up my production work. I'm sitting in the studio whenever I can nowadays, trying to learn more, and hopefully I'll be able to release something before the end of the year. I'm hoping to collaborate with MCs and producers and something good should come out of it." And do his weekly musical duties affect his studio work? "The music I play does influence my studio work to an extent, that's why for example I'm really feeling the Grime stuff at the moment, because on a production tip it's really interesting. I'm trying to draw influences from all the sounds I play."

Add to that a renowned flatmate, Plus One of the Scratch Perverts who was a big influence when Joe was coming up scratching in his room for hours, and who is also busy working on the Perverts' forthcoming LP and it's pretty clear that Joe is set up in the best possible way to release his own music. "Yeah it's good having him around, we vibe off each other a lot. We're taking different roads with what we want to do production wise but we bounce ideas off each other, which is good. It's a learning curve for both of us." Ultimately Joe hopes to couple this production work with his own label, giving him the ability to release his own work as well as help people in similar situations to him get their music heard. "It's a distant thing still this label. It's most probably going to be an outlet for my own stuff first and then I'd like to bring in up and coming artists, help give them a break in the same way I got given a break here at fabric. Give people the opportunity to do what I did and ultimately if it takes off I would definitely want to tie it in with what I do in clubs, and bring the full thing back full circle."

Before we part the discussion drifts to dnb as Joe mentions his close ties with Emcee Recordings, a crew he works with regularly and with whom he hopes to be able to do more work in the future. While he did follow Jungle and drum and bass closely while growing up, his love of hip hop and breaks took him away from the scene, before being rejoined with the still bustling dnb scene at Fabric Live every Friday. "I really appreciate the level of production in dnb at the moment, it's a tight, well produced sound. For years it was a music built on loops and now it's become much more organic, it's good to see it still really strong and moving forward." And what about the sessions at fabric each week, does he partake in the odd dance and bump before or after his hosting duties in room 3? "To tell the truth I still can't handle room 2 at fabric. It's too much! I can appreciate it, but it just scares me really!"

Words: **Laurant Fintoni**

PENDULUM

MENACE FROM DOWN UNDER

"We're going to the UK to make drum n bass where drum n bass comes from - see if they like it - work with people that wanna work with us." When Australian trio Pendulum uttered those words nearly two years ago they had no idea how true they would ring. By the time these words came to print (back in ATM issue 57) their first official release under the Pendulum moniker, the now legendary 'Vault', had started them on the path to dnb stardom and made them into a household name before most people had even seen them or heard their story. A couple of tracks later and the trio, composed of Paul, Gareth and Rob, were on their way to London town with hope in their eyes and a deal with the just born Breakbeat Kaos label, fronted by Adam F and Fresh.

In retrospect it seems only fitting they would end up on Fresh's label, seeing as they first fell in love with the drums and the bass after hearing Fresh and Maldini play in Perth. As Rob explains "I heard 'Messiah' that night and I was like 'fuckin hell!'" Gareth adds "we walked out of the club that day, looked at each other and said 'fuck it, let's do that!'" Fast-forward to 2004 and Pendulum is the name on everyone's lips when it comes to dnb, from the most fervent raver to the most clueless newbie. With an original approach, concepts galore and a finesse and refinement in sound which leaves most other productions by the wayside, Pendulum have come and taken drum n bass to a whole other level, repeating the success of 'Vault' a few times over and laying claim to the genre like no other crew since… well since Bad Company maybe…

A bit of history may be in order to set the stage, even though like other antipodeans stars (Tali we're looking at you) their story has since passed into dnb mythos. Rob and Gaz had known each other since school, and had formed and worked together in a band, "which was on some melodic metal type stuff". Gaz then took Rob to the above mentioned club night which resulted in their developing a keen interest in electronic music and production, something Rob had already been experimenting with, and which Gaz happily fell into. The circle completed itself with the addition of Paul, who had been DJing since 1995, and had started playing dnb in Perth at the same time Rob and Gaz caught the bug from Fresh and Maldini. Whilst 'Vault' is the track that made Pendulum's name it's also appropriately the first track they all worked together on, and which cemented their studio ethic. It got signed to Doc Scott's 31 Records, made them into superstars and ultimately gave them the opportunity to move to the birthplace of dnb and continue on an already well-crafted path to success.

ATM headed over to High Barnet on a gloomy February afternoon to try and find out exactly what Pendulum and Breakbeat Kaos have in the works for 2005. Unfortunately Paul was still stuck in Australia due to some visa problems and was unable to attend the interview. So we sat down with a soft-spoken Gaz and a barely woken up yet lively Rob to try and see how Pendulum are planning to make 2005 the year they undoubtedly became kings of the pack.

Having largely built their name and fame in 2004 on the back of remixes and singles, an album is the logical progression for these guys, especially considering their already rich musical background. Seeing the state of their living room at the minute it seems that the album has been their number one priority. "It's been in the making for the last two years or so" explains Gaz, "but in the last 3 months we've just locked ourselves away and totally focused on it, which explains the mess you're sitting in!" Rob adds that "even back when we were based in Perth we'd have bits floating about we thought of using for something else later on down the line. 'Masochist' for example was the reincarnation of a tune we'd made like a year before. We'd scrapped it saying it wasn't good enough. The concept was there, and we went back on it a year later and it happened. That's how it works a lot of the time for us. We'll start something, leave it and then take the best ideas and finish it. And that's sort of how the album's worked."

When you think of the popularity and impact 'Masochist' has had both in and out of dnb circles, it's surprising to hear them describe its history and shows that above all Pendulum are a crew that pride themselves in a job well done and set the bar very high for what they do. Don't expect a run of the mill offering from these guys. "I know what people are going to expect!" proclaims Rob with a grin on his face, "there is stuff on the album along the lines of what people will expect and some stuff which they won't be. Stuff we've never done before." Gaz adds "we're giving people everything, there are even breaks on there." Rob chips in "yeah two breaks tracks on there, one which is a collaboration with the Freestylers. There is mellow stuff on there as well, half of the album is mellow tracks, half dancefloor." "We want to give them some wide angles on different things. With the dancefloor stuff we've tried to go down the road of doing things that not everyone is doing at the moment. Try to keep things a bit new, hopefully that works out" explains Gaz.

Indeed one of the downsides of their moving to the birthplace of drum n bass is that with it comes a constant exposure to the latest happening and sounds of the scene, something which most producers readily admit can become a problem when you're trying to be creative in the studio. "It's a completely different environment from being in Perth, down there you're a bit locked off from the rest of the world. Over here you're hearing the latest tunes every week and being influenced by them a bit. So you just have to hold yourself off from that and decide not to let it influence you. Which can be hard when you're playing in clubs week in, week out", Gaz has the answer however "it just takes a bit of discipline really."

Ultimately their dedication to making singular music in a genre prone to basic music making and cloning is what sets Pendulum apart from a lot of production outfits today. As we chat about the success of tracks like 'Vault' the guys bring up an interesting theory. "What is unique about [Vault] is that we were locked off from the rest of the world, from what was popular and we just did what sounded good to us." Rob adds "to us it wasn't anything different but people over here were going crazy over it. Since then we've had to try and go back and think 'what was different about that?'" Gaz concludes "We've had to think about the state of mind we were in back then, what were we doing, what were we thinking at the time? And then try to apply that to what we do now in London. And it goes as far as flying back to Perth for a week over Xmas, hanging out there together, going back into our old studio." Rob finishes "and I think that this state of mind is not knowing what's going on with everyone, and what tunes everyone is doing. You have to forget about all that and run with it. I think that's how the best tunes are written anyway."

In order to make sure the album will leave their name stamped on the year 2005 and beyond they've roped in some help from a few people, including head honcho Fresh who features on a track called 'Tarantula'. Other guest spots include Jasmine Yee, the lead singer of a Perth band called 'Halogen'. "She has got an amazing voice, I can't even think of how to describe it" Rob tells me. "She's just really smooth. As soon as we heard her we knew we had to put her in the LP. It's a shame she's with that band, because her voice is perfect for electronic music." The guys went back to Perth to record her vocals, and in the process got more than they bargained for. "I went down to a studio with her. I had some ideas down and we recorded all that and then I said 'if there's anything else you wanna do just go with it' and it ended up being better than anything I had planned, so we went with that instead and she totally blew us away!"

Having been globe trotting on the back of their increasing popularity it's a wonder they have found the time to sit down and lock themselves in the studio. As Rob explains "we wrote this album everywhere. We even wrote stuff on tour. And it's also been recorded in so many different places as well. We've had to move house and studios three times in five months since being in London!" Gaz chips in an amazing explanation of their studio hopping. "What happened was that we moved once and it was a nightmare, the studio was just not working at all, so we had to make a real quick move to here. And it's worked fine so far, it's a great little place. It was just finding the right room really. And

there's no police cars or ambulances going past when you're recording vocals. That's why we had to move out of Hampstead, because a police car would go past without fail every 15 minutes. And we had this kids clothes shop downstairs where the owner was always banging on the walls about the sub being too loud. It was like a dolls clothing shop. People dressing up like that, kids clothing, this prissy little place and you can imagine the type of people going in there and they'd hear this thump constantly! In the middle of Hampstead as well, in this mad posh area. You can imagine them hearing this gut wrenching bass in the middle of the day and thinking what the fuck!" And for Rob who does all the engineering and mixdowns for the crew, it was a case of finding the right environment as well. "I find it really hard to work in that sort of caged-in London area, where there's walls side by side in every room, people next door, it's really hectic. At least up here it's a bit more chilled, there's countryside, old people about."

Finding a perfect spot in London is no mean feat, and neither is finding a deal like the one Pendulum found with Breakbeat Kaos. Having snatched one of the most talented crews around today has firmly put the growing label in the forefront of everyone's minds and record box. But more than that, Breakbeat Kaos are also a label who pride themselves in nurturing their artists, something which has made a big difference for the trio, who made the move to London without knowing anyone on the scene or having barely met the people they would be working for. "It's been really good, we get on really well with them. We were a bit sceptical coming over because we didn't know them, and we were thinking 'what have we got ourselves into?' We were bound to be a bit anxious but it's turned out for the best" explains Rob. Gaz adds that "You couldn't hope for a better bunch of people to look after you really. Even just for little things like being able to work with Jho, the press guy, which has helped us out a lot. The thing with BBK is that it's run properly, like a professional operation. Even if the scene doesn't always call for that they still take it to that level."

And even if there were claims that their signing to BBK might influence their sound, they're both keen to sweep any speculations under the carpet. "Some people have said they were worried about BBK affecting our sound and all that shit, but that hasn't been the case at all. They've left us alone to do whatever we want to do, and said go with it. Joining the label had no bearing on the sound at all." But more important then wild speculations about the label affecting their sound, what do they think about the weather over here? "Well we probably wouldn't be in London if we weren't doing this!"

The album, entitled 'Hold your Colour', will be released on both vinyl and CD, giving their non-record buying fans the chance to own some of their previously released music as well as the new tracks. "The vinyl set will focus on the dancefloor tracks and we may put some of the other tracks on there too. The CD will have more bits. At the moment it stands at 13 tracks. We've had to do some CD mixes of certain tracks, like 'Another Planet' and 'Still Gray'. We thought it was a good idea to put tracks like that on there too, for people who don't buy vinyl to be able to listen to them."

As our discussion is interrupted by Rob arranging the details of a horns section they've booked, we start speaking of the importance of live elements in their work, something they've all carried from their previous musical experiences. In addition to the horns, they've also got a guitarist to work with them in the studio and occasionally will pick up their instruments to add to the tracks. Rob puts it plainly: "we didn't want to end up with an album that's done on the computer from start to finish you know? So we've got a few different things, with different people playing on different tracks. We just want to make music that's a bit more organic, not just using synths and reece all the time." Their use of live elements is no big surprise and to them is just the tip of an iceberg they're intent of uncovering once the album is done.

Having focused on producing intense electronic music for the last few years has left them hungering for their roots. "We haven't really tried doing anything live since we've been working in the studio. It's hard getting into that live vibe when you're working on computers. We're planning on sorting out a project after the album is wrapped up, later on this year possibly" Rob tells us. "It's where we come from ultimately and to be honest if you could make your own music live in front of a crowd of people and on a same level as DJing then it would blow it out of the water for sure. You can only get so far with records." Seeing the resurgence in live drum n bass outfits in the last two years is bound to have had some effect on Pendulum's ideas for a live project. "I think with a lot of the live acts in dnb at the minute, most of them are quite mellow. I haven't seen anyone as yet capture the energy of a live set that Andy C or Zinc would play for example. I haven't seen anyone take it to that level and talking about this it's what we'd hope to achieve when we take a live project out to the public. We wouldn't want to be the band that you go get a beer at the bar when we come on because you're waiting for Andy C! Obviously with dnb it's quite hard because you can't afford to be sloppy with it and the timing has to be on point, so it's going to have to be a compromise between sequenced stuff and live elements."

Whilst the album is their number one priority at the moment, they still find time to set up their next batch of singles, including quite a few collaborations that are seemingly made in drum n bass heaven. Before the album drops BBK will be releasing the first in a possible series of collaborations between Pendulum and Baron. 'Guns at Dawn' should be out in April and features the guys doing what they do best: dutty dancefloor business. "We've tried to have the most blatant aspects of both our sounds in this track. Nothing to deep basically, just straight for the dancefloor." This will then be followed by a very tantalising face-off between Pendulum and Sub Focus. With Sub Focus riding high on the back of his monster singles on Frequency and Ram, and the boys themselves having only got praises for him, this is going to be the total opposite of the Baron collaboration. So don't think 'Another Planet' meets 'X-Ray'. "That's exactly what people would be expecting from us, so we need to flip it. It's called Virgin Android so far. We're all trying to do something different with that one basically."

One thing that has been on a lot of people's minds and tongues since Pendulum burst onto the scene, is their constant ability to come out with fresh new concepts and tracks that win the approval of DJs and crowds without a fail. Since 'Vault' they've barely put a foot wrong when it comes to releases and in the process have come to be seen as leaders of a new school, the kings of the pack if you want. Talking to people in and out of the scene it seems you don't even have to like drum n bass to enjoy Pendulum's offerings. Since being with Breakbeat Kaos, this has increased even more, which is hardly surprising when you look at the success Fresh has had with some of his recent tracks, which also take concepts in drum n bass to a whole new level. But what do they think of such praises? "Well hearing things like that is what makes it worth it for us" explains Gaz. "having people come up to you and say 'I don't even like dnb but what you do is amazing' is what it's all about for us. That makes it worth it." Rob adds "and again that's pretty much what we were trying to do from the beginning, make tracks that people who aren't really into dnb can really relate to and appreciate. That's also what we're really focusing on with the album as well. It's like… recruiting new junglists!"

Well time is running out for us and there is much more to be said about the phenomenon that has become Pendulum. However, all this will have to be kept for another time. In the meanwhile you can expect the album to drop around May and to be swiftly followed by a world wide tour with the trio dropping in every city that will welcome them. As their DJ schedule continues to increase they're very keen to make sure that people who come to see them get their money worth, so you won't be getting Paul in one town and Rob and Gaz in another. After that, well you've got another load of singles and collaborations to satisfy your hunger until the menace from down under unveil their live project. Any last words guys? "Stay in school and don't do drugs!"

words by: Mark OD

INFLUX UK

Drum and bass albums have always been a difficult nut to crack. The likes of 'Timeless', 'Wormhole', 'Platinum Breaks', 'New Forms', 'Cybotron' and 'V Classic' are some of the exceptions, not the rule. Influx UK AKA Gavin Price has staked his claim, at the very least for this year's best LP, cooking up an album that can hold its own in the company of the classics. In doing so he's moved away from the ubiquitous five slabs of maximum-impact beats to produce an album that's refreshingly original, strikingly atmospheric, and yes it still packs a punch on the dancefloor.

Today's marketplace is a very different one to that of ten, five, even one year ago. Something Influx UK is well aware of for his debut '2 Million & Rising LP' on Formation. "For me vinyl now is more of a promotional thing, it ain't about earning money from vinyl," he explains from his London home.

Signaling the increasing importance of the CD format for the industry, '2 Million & Rising' is actually a different listen on CD than vinyl. "I tried to make the CD a listening experience. For the CD I was able to spend a lot more time to make the tracks blend in nice together, as the tracks end they blend over into the next track. I've used a lot of the same elements so you've got a common theme running through. On one hand it helps blend it together and on the other I'm lazy and if I get a sound I like I rinse it out!"

As a whole entity the album is an exceptional piece of work. If anything it is the vocals and the crystal production quality that really make it stand out from the crowd. News of this album circulated a good couple of years ago and in part it's the vocals that caused the delay in its release.

"One of the reasons for it taking so long was the vocals. Originally I had four acapella vocals on four of the key tunes. When we approached the labels it would have been a load of money and at the same time I was on the lookout for a vocalist to re-sing the part. It took me two years to find the right singer. Eventually I found Audio Angel from San Francisco; she's got the whole gospel vibe. She was like the third singer I tried. She's in everything; she's done singing for TV - she was in Nash Bridges! She was the voice in Konami's dance mat she's the one who says (affects American accent): "to the left!" The multi-talented Audio Angel's no stranger to drum and bass circles either with snippets of her range to be found on Calibre's Music Concrete.

Having original vocals have undoubtedly made '2 Million & Rising' able to stand the test of time and it makes for some of the most interesting drum and bass I've heard for some time. There's nothing worse than some lame ass acapella sitting uncomfortably over powerful beats and bass. A sentiment Influx agrees with. "It's always better to have an original vocal than an acapella, it's definitely worth it in the long run. Maybe one day we will release acapella versions of these and people will sample them to give something back to the foodchain."

For those unclear on the Influx UK story and his relationship to Influx Datum, here's a quick history lesson. Gavin Influx UK traveled to Miami a few years ago armed with a bag full of tunes and a burning desire to hit the local clubs. At the time a local promoter Marco Fabian had one of the hottest drum and bass clubs around and after letting Gavin loose on the turntables, the pair of them hooked up to record some music under the Influx Datum moniker.

Sometime later they booked DJ SS and The World Of Drum And Bass tour for Miami and by this stage they'd come up with their defining moment - 'Back For More'. This soulful rumpshaker was one of the biggest tunes of the year and all of a sudden their time had come. Got that? Good, let's continue.

Back in England Gavin was working increasingly on his own and devised the name Influx UK for his solo dealings. Incidentally Miami has been extremely kind to Gavin as not only has it all happened for him career-wise over there, but he also met his Colombian girlfriend there who lends her sultry tongue to the opening album track 'My Name Is Universe'.

The title of the LP - '2 Million & Rising' - doesn't instantly mean anything that is unless you keep abreast of current social issues, however scratch the surface and its true meaning becomes clear. "I heard that statistic on TV a couple of years ago and I liked the way it tied in with underground music, it always comes from working class people whether it's hip-hop from the Bronx, Reggae from Kingston or Salsa from South America. Same as jungle, drum and bass, hardcore, UKG, it always comes from normal working class people trying to get by, That's the environment I come from."

Does he consider himself a man of the people? "Oh definitely," he reply's enthusiastically. "It's a good thing (drum and bass) its branched out into different areas and anyone from anywhere can make it. I'm just looking at the roots of it, sometimes I think drum and bass can get to far away from its roots. If you've never been into it and you get into it because of the way it sounds now that's kool but I'm 34!"

Due out in April, '2M&R' is coming out on Formation Records something Gavin is happy about. "Yeah for me Formation is one of the top 5 labels, its as good as being on any of the other top drum and bass labels." The fact that SS at Formation has a similar history in music means they see eye to eye. "We're both the same age, I think he recognises in me, the hip-hop scratching and the rare grooves, we've done the same things, the old soul tunes and the raves."

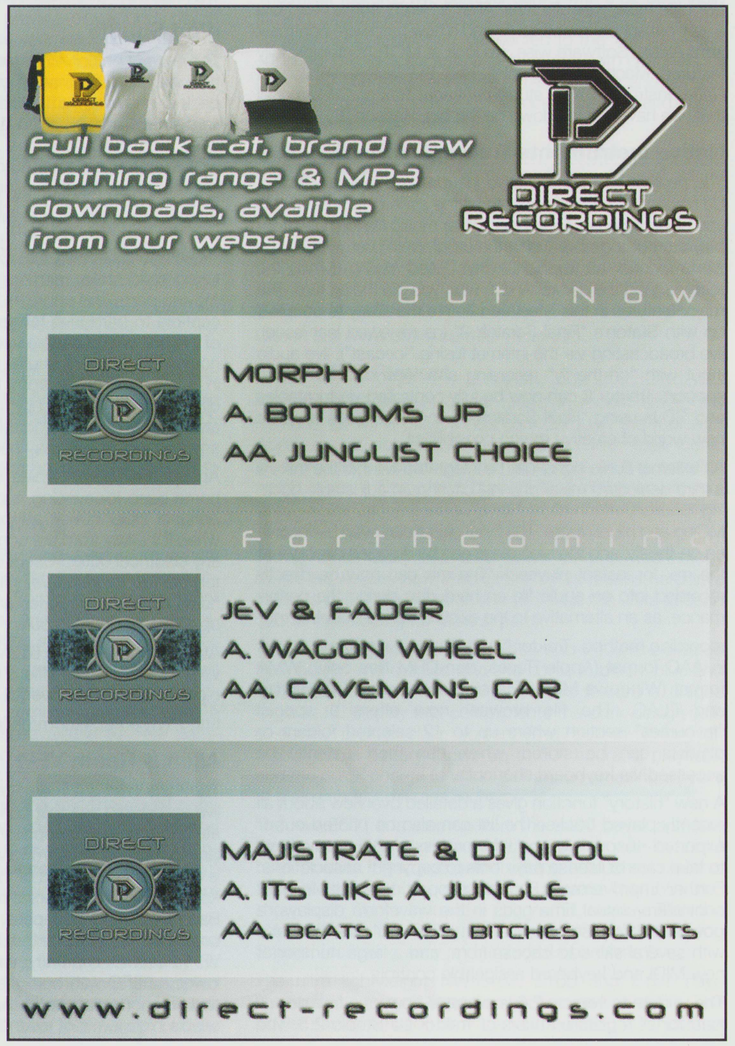
The more narrow minded and blinkered fools out there have been piping up saying that the Influx sound isn't compatable to the Formation label. While it's not what you've come to expect from the label, let's not forget that it's all drum and bass at the end of the day and good music is good music regardless. It's a healthy thing for labels to return to putting out different styles on the same label.

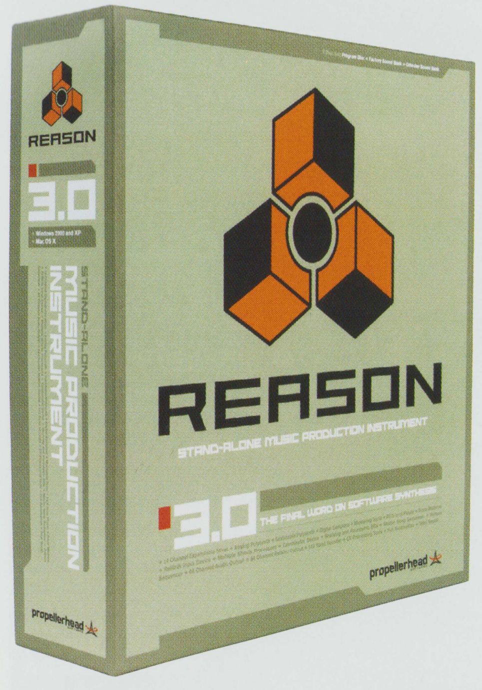
"A few people have said to me your sound isn't Formation. I just think well I'm different to Formation apart from DJ SS. You listen to his musical output over the years he's done the hardcore things like 'Black' and 'Lighter' but then you've got the musical things on his album like 'Recycled' and 'Sleepwalker'. No one's said Formation has to be one way or another it has swung towards the more steppy bruiser sound over the years, but that ain't the rule, I think its good for Formation to have different aspects on the label."

As a whole the album is strong from beginning, middle to end and while its certainly not contrived you can hear a touch of all his musical influences from 70's horn funk, gospel soul, US house to electro, hip-hop and rave. This is the sign of a man who lives and breathes music and understands that roots come before branches.

One of the most innovative moments on the album comes on the title track, a bare, stripped down groove that's fired along by a pulsating bassline, minimal percussion and incredibly well placed vocals. It's phenomenal stuff. 'Do Right Do Wron'g is the Reverend Al Green reincarnate at 170bpm, 'Brighter Day' explodes like a future funk classic, 'The Siren' is one of Influx's finest hours, and its followed by another - the magnificent 'Special Black'.

It gets better with every listen. Listen and learn. '2 Million & Rising' is out in April.





So here we are again, another issue, another roundup of the lastest comings and going on the technology front. This month, we look at two new entrants into the portable, digital music fray, one from the Daddies of the "Walkman", Sony and one from current trend setters, Apple. On the hardware front, we also have the latest offerings from everyone's favourite mixer manufacturer, Allen & Heath, some new from a very old school name, UREI and a new hardware controller from Alesis. Software wise, we look at MOTU's stupidly fully featured Mach Five sampler, and the lastest version of Native Instrument's DJ studio package, Traktor. On top of all that, we have the lowdown on the big, Reason 3!

Native Instruments Traktor DJ Studio 2.6

The newest version of Native Instrument's award winning, DJ mixing package is about to hit the streets. In short, it lets you blend together MP3a (and other music file formats) from playlists put together within the program in pretty much the same manner as traditional vinyl based mixing. Minus the records. And the decks. And… well, you get the picture. The major features in this latest update are the ability to couple it up with Staton's "Final Scratch 2" (as reviewed last issue), live broadcasting via the internet (using "Icecast"), live audio input with "on-the-fly" recording and extended file format support. Traktor 2 can now be fully controlled via turntables and CDJs using "Final Scratch 2" and this opens a whole new world of creative mixing possibilities.

An external audio signal can be integrated live into the mix via a third dedicated mixer channel offering an adjustable ducking function, which allows for announcements, voice-overs, MCing and much more. The input signal can even be recorded on-the-fly, and the recordings can be dragged directly into the mix for instant playback. The mix can now be directly recorded into an audio file on hard disc during the performance, as an alternative to the existing non-destructive mix

recording method. Traktor DJ Studio now also plays tracks in AAC format (Apple iTunes, non-DRM files only), WMA format (Windows Media Player), as well as in Ogg Vorbis and FLAC. The file browser now offers a special "favourites" section where up to 12 selected folders or playlists can be stored, which can then instantly be accessed via keyboard shortcuts.

A new "history" function gives a detailed overview about all recently played tracks. The list can also be printed out or exported - especially useful for professional DJs who have to take care of license payments to copyright associations. Further improvements include support for multiple MIDI controllers, visual time grids in the waveform displays, a powerful library search function, a revised user interface with several skins to choose from, and a large number of new MIDI and keyboard assignable controls.

The update to version 2.6 is available now as a free download for all registered users of Traktor DJ Studio 2.5. The full version of Traktor DJ Studio 2.6 will be available in mid March for somewhere in the region of £130 from authorized dealers and in the NI Online Shop.

A demo version of Traktor DJ Studio 2.6 is also available now as a free download on the NI website. check www.native-instruments.com/traktor26.info for info.

iPod Shuffle

The newest edition to Apple's iPod range of portable music devices is their smallest yet. Smaller and lighter than a pack of chewing gum, iPod shuffle comes with its own lanyard (that's a neck strap thing to you lot) so it's ready to wear right out of the box. iPod shuffle works seamlessly with iTunes' innovative AutoFill feature which automatically selects songs from a user's music library to fill up iPod shuffle with just one click. The shuffle comes in two flavours, 512Mb and 1Gb, the former holding roughly 120 songs and the latter 240 songs.

Using solid state, memory technology, the shuffle has no moving parts and unlike its big brother, the iPod is not susceptible to harddrive failure. There's a switch on the back of the unit which can be used to toggle the player between normal playback or shuffle mode, where songs are played in a random order from the playlist. The shuffle plugs directly into the USB port of either a PC or Mac and can also double up as a portable USB flash drive used to store any files which you may need to transfer.

An optional dock serves as an elegant and convenient home base for syncing and charging iPod shuffle, and an optional USB power adapter easily charges iPod shuffle when it's away from the computer by simply plugging it into any electrical outlet. Users can extend the iPod shuffle battery life (up to 12 hours) with an optional battery pack that holds two AAA batteries and keeps the music playing for up to 20 additional hours.

At around £69 for the 512Mb version and £99 for the 1Gb version, the iPod Shuffle is a good cheap alternative to the bigger, more expensive full blown iPod.

http://www.apple.com/uk/ipodshuffle/ for more info.

Allen & Heath VF-1

The Xone VF-1 is a 1U rack analogue stereo filter intended for live and studio use that can interface with any mixer to create and manipulate sophisticated audio filtering. Styled similarly to the lush Xone:V6 valve rotary mixer, the unit's circuitry is an enhanced version of the filters built into Allen & Heath's Xone mixers, and offers three basic filter types: High-pass, Band-Pass and Low-pass. The basic filter types can be combined to create further filter types such as 'notch'. The VF-1 has MIDI capability, and also contains an envelope follower, an LFO with both triangle and square wave outputs, and resonance control with automatic limiter circuits, which enable high levels of resonance to be used without causing the system to overload. One unique feature of the VF-1 module is the inclusion of valve overdrive circuitry, whereby a single control enables the user to "dial in" an amount of valve "warmth" while maintaining a constant output level.

The unit has a comprehensive selection of connector types, including balanced XLRs, TRS Jack, and RCA phonos to ensure that it can easily interface with almost any system set up. Furthermore, an internal auto-sensing Power Supply Unit (PSU) allows it to operate at all mains voltages. SRP for the unit is £339 (ex. VAT).

We also have word that Allen & Heath will be unveiling 2 new Xone DJ products at the forthcoming Prolight & Sound show in Frankfurt this April. The first of which they are waiting to launch at the show but we can tell you a little bit about the second. It is called the Xone:3D and is a unique DJ control concept allowing the user to manipulate and manage any source - such as mp3, CD, video and vinyl - from a central interface. The Xone:3D is an amalgamation of a fully-featured high performance DJ mixer, a top spec multi-channel USB soundcard, and a comprehensive control surface with MIDI and PC connectivity. This versatile product has 14 stereo inputs and 10 stereo outputs, and can simultaneously mix up to 11 stereo signals. It will be unveiled as a prototype at the show, with a view to launch the final product later in the year. I suspect you WILL need this in your life.

Go to http://www.xone.co.uk for mucho dribbling.

Alesis Photon X25

There's been a wave of new midi controllers over the past 12 months and for those unfamiliar with the concept, they're basically keyboards that make no sound by themselves but are solely for the purpose of triggering and controlling midi/VST instruments. With a lot of studios turning to solely software setups, a good, flexible controller is essential in the process of making music. The Alesis Photon X25 combines a fully featured MIDI controller with a high quality USB audio interface, much in the same vain as M-Audio's popular Ozone unit. The audio interface provides 24-bit, 44.1/48 kHz audio with balanced, stereo audio inputs and outputs and a complete MIDI I/O for chaining additional midi instruments through.

On the controller side, the unit boasts a 25-key, velocity-sensitive, semi-weighted, keyboard, interesting looking, full-size pitch and modulation wheels, ten 360° endless knobs, ten buttons, and three active layers for over sixty immediately accessible controls. The interesting feature that sets this unit apart is the revolutionary "AXYZ" controller dome with 3D control over audio effects and virtual instruments. There's also a large, 2x16 character LCD display, which is a feature often overlooked on these types of units making editing somewhat of a guessing game. The unit can also be powered via the USB connection to your computer and has been designed to use minimum to reduce the drain on a laptop battery.

There also a cut down version called the Photon 25 which is basically just the Midi Controller minus the audio interface and "AXYZ" functionality. The Photon 25 will set you back £99 and the Photon X25, £149.

Point your browser at www.alesis.com/products/photon X25/index.html for more info.

Propellerhead Reason 3

Everyone's favourite all-in-one software studio, Reason, is now in its third incarnation. For those that dont know, Reason is a self contained studio package, combining instruments, effects, mixers, sequencer and infinite routing possibilities, all perfectly integrated within the one application. Very slick indeed and perfect for laptops and studios on a budget.

So what's new in version 3? Well quite a bit actually, so if you're sitting comfortably, we'll begin..

Firstly is the Combinator device. It's a grouping device, a rack within the Reason rack, that lets the user load complex instrument patches consisting of any number of Reason devices then play them as one instrument. The result is an extremely flexible yet simple-to-understand way of playing and creating rich-sounding instrument patches, complete with effects and modulation setups.

Reason 3.0 also comes with a set of mastering tools called M-Class. The suite consists of a mastering EQ, a stereo imager, a compressor and a maximizer to further polish and empower one's sound. Benchmarked against industry standard mastering effects during development, the MClass units turned out to be everything Propellerhead Software strived for and will hopefully do wonders to a final mix in Reason.

Reason's sound palette is getting bigger, better, wider and wilder. The new sound bank in reason 3.0 adds huge quantities of instruments, sounds and patches to Reason's already massive library. Focusing on carefully sampled musical instruments and useful Combinator setups rather than loops and beats, the new soundbank takes a more playable, more performance- friendly direction. Load up any of the multisampled guitars, bass guitars, flutes, mellotrons, strings or melodicas and play away. Or try the mass of patches developed for Reason's new Combinator: load up complete instruments running through chains of effects in one single click, or get into some heavy-duty post-processing with the Combi FX patches. And then there's the pattern based patches, the weirded out Glitch category, the chromatic percussion section, a brass section... we could go on and on here.

Reason 3.0 is also now pre-configured with new Remote technology for use with all the leading controller keyboards and control surfaces on the market. To use Remote, all the user needs to do is to hook up any supported controller to the computer and Reason will identify it and handle pre-configured controller mappings for all Reason devices. Reason 3.0 integrates more remote keyboards with tighter implementation than anything that has been ever done before. Reason's Remote technology supports over 35 controllers with more to come.

To allow you to access and organize the contents of your sound bank in the quickest, most natural way possible, Reason 3.0 features all new browser functions; you can now free-text search the entire library, preview-play sounds directly from the browser, and increase your efficiency in general. With the Reason 3.0 browser, the task of finding and loading sounds and patches becomes just as smooth and intuitive as the process of making good music in Reason.

The 3.0 browser has a whole new way of managing devices and their sounds: do a search for "bass", and all bass patches in the library will be visible, no matter what instrument they were created for. When you load the desired sound, the correct device is loaded along with it, be it a Malström synth, an NN-XT sampler or a Combinator. The Reason 3.0 browser also gives you faster navigation, support for changing patches via MIDI and support for user defined Favorites folders - organize soundsets for live gigs and studio sessions, then select or step through your patches via Remote.

Pricing wise, there's several upgrade bundles. The basic upgrade package is £69 and there's several bundles available, including t-shirts, refills and other propellerheads products. The full version of Reason 3 will set you back £299.99.

Head over to http://www.propellerheads.se for more info and the Prop Shop!

Soundcraft UREI 1601S Mixer

Back in the day, the name UREI was synonymous with quality audio products and to this day, their vintage equipment is still highly sought after. Soundcraft have brought back this classic name for a new line of DJ mixers including the 1601s, which we're looking at here.

Stereo line and phono inputs are provided on unbalanced RCA phono connectors. A front panel mic/line input is supplied via a balanced XLR/jack combi connector, while a separate stereo line input is also available via rear panel unbalanced RCA phono connectors.

An unbalanced insert point on 1/4" jack allows an external FX processor to be patched into the mic/line signal path. The booth/monitor output is provided on both balanced XLR and unbalanced RCA phono connectors, and is controlled by the master booth level control. A 'Mic Defeat' switch mutes the signal from the mic to the booth output to avoid feedback.

The Master output is provided on both balanced XLR and unbalanced RCA phono connectors, and is controlled by the Master level control. A send-and-return FX loop is supplied on unbalanced RCA phono connectors, and works in conjunction with the top panel Aux/FX level and routing controls.

The front panel illuminated headphone output is supplied on both 1/4" jack and mini-jack connectors for total flexibility. The high quality internal PSU is fed via an IEC mains inlet, allowing a detachable mains cable to be used. A cable retaining clip provides total cable security.

The mixer features two sampler banks with a 32 beat facility and 24bit/96Khz quality. Both banks can be triggered via external footswitches, connected to the 1601S via the supplied 1/4" jack sockets and routed to both channels for playback. The samplers feature 1-shot, loop and reverse playback modes and have BPM lock indicators and backlit sample buttons.

There's also a 80Hz High Pass filter from remove turntable rumble and instantly reducing feedback, as well as an exciter section with frequency and mix controls (boost bad vinyl quality and scratches).

All in all, an incredibly fully featured mixer with a name that represents quality in both performance and build! However, quality doesn't come cheap and this unit will set you back somewhere in the region of £590.

Check out www.ureidj.com for more info.

Sony MP3 Players

With the explosion of digital music in recent times, the demand for MP3 players has gone through the roof with Apple so far dominating market share with their iconic iPod. No to be outdone, the originators of the portable music system, Sony, have brought their Walkman product bang up to date with the release of the NW-E100 series, NW-E400 series and the NW-E500 series.

Firstly, these units use solid state memory technology much like Apples new iPod Shuffle. This means harddrive failure is out of the question and prolongs the units lifespan due to there being no moving parts.

The bullet shaped NW-E403, E405 and E407 are created from acrylic and metallic zinc and come in black, blue and red. Each of the slick looking models feature a unique Organic EL display that compliments the dark design with a sharp, crystal clear screen. The built-in lithium-ion rechargeable battery allows up to 50* hours of playback and the quick charge function delivers an amazing 3 hours of play with a 3 minutes recharge**.

The NW-E507 is a step up from the E400 series and features a built-in FM digital tuner. It oozes style with its subtle hues of silver, pink, and gold - adding a touch of class to this high-end set of aspirational mp3 players. The E507 also showcases Sony's innovative Organic EL display. Both the NW-E400 and NW-E500 models employ Sony's clever 'Jog Shuttle' facilitating easy and ambidextrous control.

The ultra lightweight NW-E103, E105 and E107 have unbeatable energy utilising Sony's Stamina battery life. The power saving function allows an outstanding 70* hours of

music-on-the-move from a single AAA alkaline battery. The E100 series is available in 3 original colours - choose from silver, blue and pink - all of which are specially created for the series. The palm sized circular design delivers an uncluttered and easy control system, while the relatively large LCD window enables users to view to the song, artist, or album titles while listening to their favourite tunes.

The NW range utilises Sony's SonicStage 3.0 software providing a painless way to convert and manage music from CDs. These Network WALKMANs have direct mp3 and ATRAC3plus playback. The SonicStage 3.0 software supplied with the range allows users to enjoy seamless access to the 500,000 tracks hosted on the "Connect" Online Music Store at www.connect-europe.com.

NW-E103, NW-E403 available in 256MB capacity, NW-E105, NW-E405 available in 512MB capacity and NW-E107, NW-E407, NW-E507 available in 1GB capacity.

For more info or stockist details go to www.sony.co.uk.

MOTU Mach Five

Samplers have always been at the very heart of every hip hop and drum and bass producers studio arsenal, be it the legendary Akai MPC or EMUs E6400. Now with the shift to software based studios for the producer on a budget, the demand for software samplers was grown enormously and the latest in a line of releases is MOTUs Mach Five.

Lets start by looking at some of the specs. This unit sports a ludicrous number of features, so I'm going to skim through the important bits quickly.

The Mach Five can import soundbanks from Akai S1000 / S3000 / S5000 / S6000 / MPC2000 & MPC3000, Roland S7xx, EMU III / ESI / IV / EOS, Tascam GigaSampler / GigaStudio, Emagic EXS24, Digidesign SampleCell, Creamware Pulsar STS and Kurzweil K2xxx as well as the standard file formats, WAV, AIFF & REX. Kontakt sound banks can also be imported, which means migrating from one Kontakt to Mach Five should be as painless as possible.

Output wise, it uses the 32-bit UVI sound engine which delivers a lush and powerful sound at resolutions up to 24-bit/192kHz as well as full 5.1 surround being supported with multiple outputs to route to your software host's mixer.

Browsing and loading of samples is quick and simple and samples can even be dragged and dropped directly onto the samplers interface from the desktop! Samples are assigned to one of 16 different "parts" with each part having its own midi channel and audio output. Thus up to 16 sounds can be played at once from each instance of Mach Five.

Theres a whole host of real time effects and filters that can be applied to each part and we can tell you now, that the filters are VERY nice. The effects are all convincing and simple to set up and LFOs and envelopes can be applied to each part and effect for further sound shaping. Looping, cross fading, velocity switching and all the standard sampler feature are present as well.

Plugin formats provided are VST, DXi, HTDM & RTAS on the PC and MAS (MOTU Audio System), AU (Audio Units), RTAS, HTDM & VST on the Mac. The version we tried is the VST version and I have to say it didn't munch up my available CPU as much as I thought it might do. It's still a bit of a hog but that's not surprising considering the raft of features supplied. Also, the manual mentions ways to try and minimise CPU which should help somewhat. In performance, the sound is fantastic with some of the bundled patches sounding extremely lifelike and exciting.

Two minor grumbles really. Firstly, the unit comes with a security iLok dongle. Now I understand that software piracy is a major problem etc. BUT to be honest I'm running out of USB slots here! I have an 8 port USB hub that is now FILLED with various USB devices including THREE dongles no less! Its starting to look like a hedgehog! That said, you CAN register at www.ilok.com and have all of you iLok registrations transferred onto a single key. Also, on the flip side of the coin, using a dongle instead of a serial key means the software can be repeatedly installed on a number of different machines without problem.

The other grumble is the time the unit takes to load up once activated in the host sequencer. Its by far the slowest loading VSTi I've ever come across. Once loaded performance is good and the load times for samples are quick.

All in all, the Mach Five stands up well against it's nearest competitor, Native Instruments Kontakt. Mach Five looks better, feels better and sounds better and if you have the patience to wait for it to load then you're on to a winner!

MOTU Mach Five will set you back £295.00 (inc VAT).

Check out http://www.motu.com/products/software/machfive/body.html/en for more info.

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words: Mark OD

TWISTED INDIVIDUAL

Making music is all about generating a reaction from the listener. Sparking a response - good or bad - and engaging the person on the receiving end means you've done your job. Failure to do so leaves you in easy-listening-blandcore-hell with Dido on loop.

Lee Greenaway is one such Individual who guarantees a swell of opinion, the ravers at the big events and the tape pack kids adore him; others into the subtler end of drum and bass poke fun at his sound. On the Internet message boards, in the clubs, on the street, his bruising sound has pleased and peeved people in equal measure. One thing you can't deny is that over the last few years he's made so many (dancefloor) bombs the government might well have devised the anti-terrorism act to counter his explosive detonations.

Getting in touch with Twisted is no problem, catching up with him when he's in a fit state to be interviewed is another thing altogether! After a failed previous attempt when ATM interrupted his stoned afternoon slumber, the second attempt proves more successful although he readily admits he's not feeling the best and yes he's still stoned.

He's spent time of late putting together the new LP on his own Grid label. The name of the LP 'Hung Drawn & Slaughtered' is consistent with a producer who has comes up with more bizarre names for his tunes than Viz Magazine's produces odd characters. Not long after he made his mark on the scene Leroy AKA DJ SS released his debut solo 'Tooled Up' LP on Formation Records and he's been an integral part of the Leicester operation ever since.

The 'HD&S' album show's he's eager to concentrate on building Grid as a label to look out for. "I really want to cement my label in," he explains, "and get people to take notice of it a bit more, that's what the main focus is getting my label up there, Its my future." Will he be dressing up like the time he donned the Gimp constume for his solo album? "I've got a zombie mask and I'm going to use that. I've got my other label Zombie, it's a proper 'orrible mask," he laughs.

Give the album a listen and you might be pleasantly surprised. By pulling in favors, twisting (ahem) a few arms and having a good ear for what works on the worlds dancefloor the debut Grid LP has got some tasty numbers and no its not all knees-up mother brown but there are plenty of heavyweight bouncers. Stand out tracks come from XRS, Twisted's own 'Bollock Yogurt', Crystal Clear's remix of 'Kebab Knife' - a tune that sounds like Drumsound & Bassline Smith collaborating with Full Cycle. Back 2 Basics JB & Spice drop in with a hotfoot dancefloor workout that's big in Brazil apparently, and further contributions from Total Science and Nightwalker show the pedigree of old and new. If you like beats party this will be right down your street.

Just because he's currently concentrating on Grid doesn't mean the Formation link is going to be severed as the forthcoming releases of 'Swan Cake' EP and a remix of 'Russian Roulette' demonstrate. Off the EP 'Five Knuckle Shuffle' has been doing damage; it also features a track with Birmingham's MC Biggie called 'High Tonight'. Twisted has, though, had his fill of Leicester and he's a man soon to be on the move. "We're (and Grid's Dirty Fingers) both going back down south in June. I've had enough of it up here, I'm gonna move back to Croydon for a bit and then I want to spend a bit of time in Australia. I need some sun mate! Its too miserable over here for me, I'm looking to do some travelling as long as my visa lasts and take my laptop. I love travelling, when you play away sometimes you don't get enough time in a place. I'm looking to do some time in Oz and maybe Eastern Asia."

Globetrotting adventures in drum and bass usually consist of the airport-hotel-club variety but good on Twisted for wanting to spend some proper time checking out the World and catching some rays. If he does decide to clock up some airmiles he'll be following in the footsteps of Sonic who jetted off to south east Asia and still managed to release some of the most interesting drum and bass out there on his Space label.

Right now, back in Leicester Twisted's got everything lined up for the Grid LP to drop although it seems the extra responsibility gives him a right headache. "It takes up a lot of your time, last year I didn't make any bloody tunes, I was spending half my time on my tunes and half my time on the road. That's why I've had to get someone in, Dirty Fingers, its funny I met him in Leicester but then found out we went to the same primary school in London."

So he doesn't get bogged down with the business side of things? "To be honest mate I leave the guys in the office to deal with all that, I just make music and smoke weed. When you get involved in all that, you gotta go down the bank, fill in invoices and sort contracts, its takes up all of your time."

Having witnessed Twisted first hand at the Formation 5HQ's studios rattling without a burn, this self-confessed weed-lover loves nothing more than to spark up and get deep in his beats. "I can't sit down in the studio without a weed mate," he admits. "I've tried to knock it on the head for the last so many years, I think I'm getting somewhere, I've toned it down a lot, I used to wake up and have a spliff in the morning and get through a lot of weed, I don't do that anymore. Now I run around town all day trying to avoid going in the studio, I work nights in the studio now."

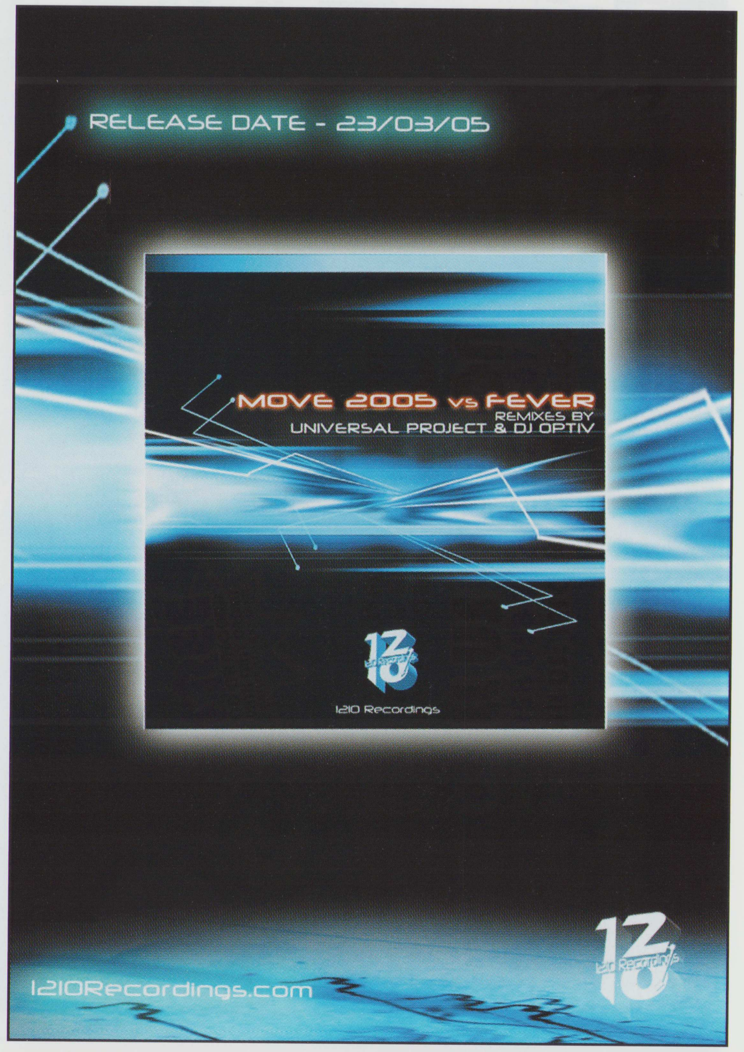
The move from 5HQ plushest studio to one closer to home has meant he's been able to get more done and he's got plenty of beats lined up. "I've got a 12" for Transition the dubplate-cutting place in London for their first release. I've done a collaboration with JB & Spice, it's going to be a joint Back 2 Basic's and Grid thing, there's 'Slamdunk' by me, 'Voodoo' by Spice and a Dred Bass tune. There's a collaboration I've done with Surge coming out on Grid called 'Baggy Trousers'. There's a remix of 'Conga' for Undiluted and a remix for Technique called 'Sucker'."

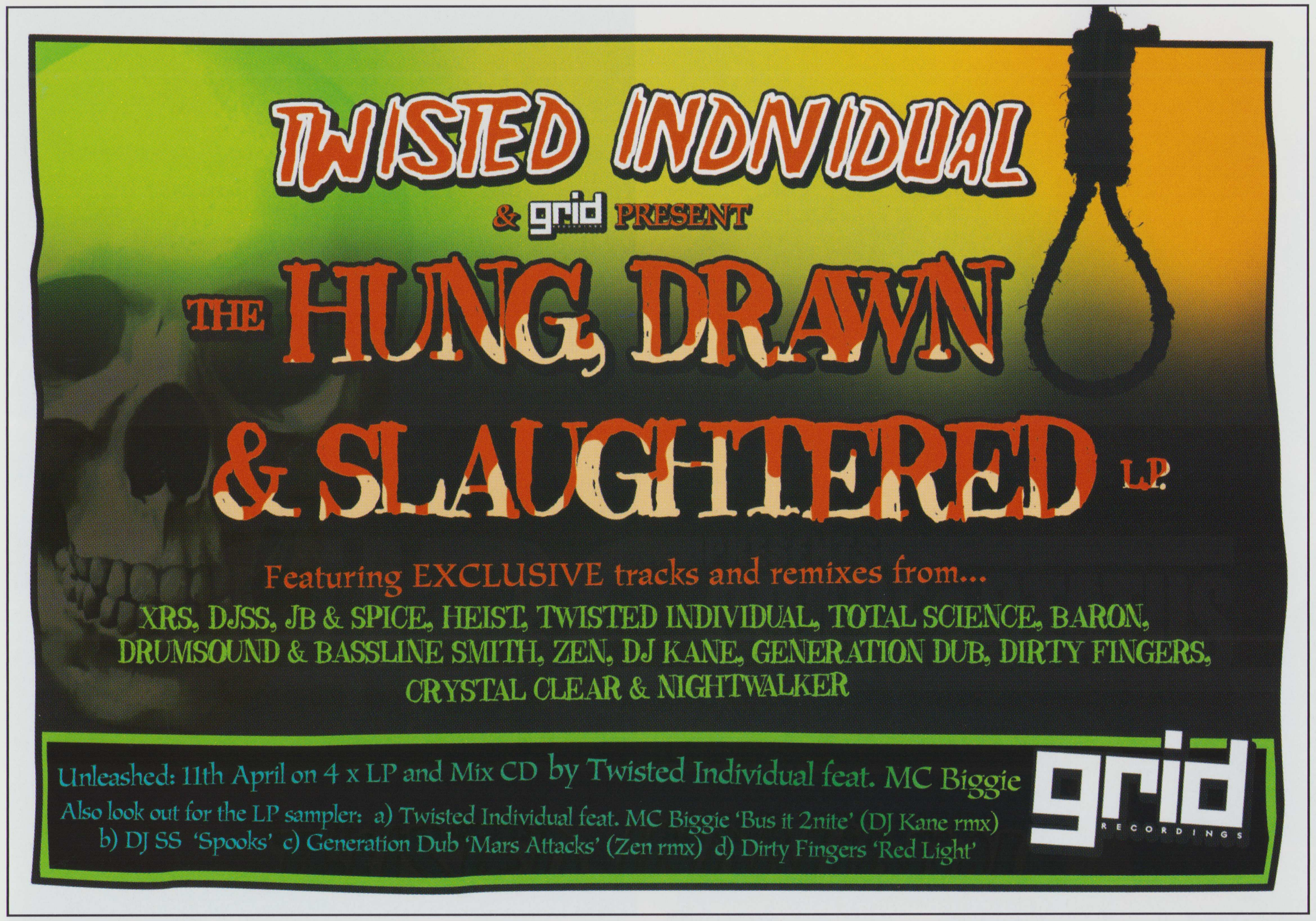
Phew! While last year Twisted admitted to being a little bit quiet on the release front 2005 looks like being the year he strikes back with a vengeance. Like all good producer / DJs he loves to get out in the thick of it at the bookings he gets around the World. And like many of the DJs who see the action up close and personal on a regular basis he tips Eastern Europe and Russia as the number one places to play. "Russia and Estonia them places are heavy man, its just vibes man", he raves, "you could stage dive if you wanted to over there, they love it, they appreciate it."

Poland's leading dance music magazine has house and techno sections it doesn't even have drum and bass yet. Several thousand people turn up in St Petersburg, Russia for drum and bass jams, because it's all new and fresh to these emerging drum and bass nations, the vibes are red-hot and the parties are going off big time.

Talking to Twisted it's hard not to get the impression that he likes going on the lash, last time ATM spoke to him he was in his own words "fucking mashed mate." You've got to buzz off his straight-up honesty. Like most people he likes a drink and a smoke but he's also hooked on poker. "Online poker is heavy. I'm addicted. I started off playing with my mates and then moved onto online; you win some you lose some you know what I mean?"

'Hung Drawn & Slaughtered' is out in May.





words & pic: T. Morgan

Fatman D

As part of the MC/DJ collective known as New Breed, Fatman D has been busting lyrics alongside the likes of MCs Foxy, Eksman, Shortston, Herbzie and DJ Rekless for many years now and has taken him round the world, visiting numerous countries. He's recently moved into music production with the formation of his label, Biological Beats and new studio team, Da Firm.

It's a short hop down the A127 from London to Southend and it's a trip that New Breed stalwart, Fatman D knows all too well. He's been making the jaunt to Essex a couple of times a month for nearly two years now to visit Shodan at his studio. You see, there's more to the Charlton resident than just rocking the mic, this man's looking to take on every facet of the drum and bass spectrum.

We start our conversation with the obligatory background check. "Boy, I started in the mid 80s, I was into Hip Hop & RnB back then got into DJing in like say 1988". After spending some time experimenting with Hip Hop rhymes, it was through local MCs: Smurf, Shockie & Deemus J, that he discovered Jungle MCing, alongside long time accomplice, DJ Rekless. It was around 1994, that he met up with the single biggest influence on his career to date. He explains, "One day I was round a friends house, when this tall, big, light skin dude walks in and everyone's like, yo, that's Stevie Hyper D". It was through Stevie that Fatman D got his first break at One Nation in 1995. "I started linking up with Stevie and going raves with him and then one night he was late, so me and this guy from the middle east filled in for him". That guy from the middle east turned out to be none other than Riddla D and they were an instant hit with the crowd.

Unfortunately, Fatman's career was put on hold in 1997 when he was forced to take a short holiday at Her Majesties Pleasure. It was after that short hiatus that he started to link up with long time pal, Foxy, "Foxy, Riddla & Me were known as the Three Amigos and we used to go back to back at raves like One Nation & Energy".

It was in 1998, that Stevie Hyper D passed away suddenly. It was a difficult time for everyone in the rave scene but Fatman especially felt his loss. "Because I was from Stevie's camp, everyone was like, 'You gotta carry on the legacy' but what they didn't understand was that I'd just lost my mentor and didn't know what to do. At the end of the day, no-one can fill Stevie's shoes. Everyone can say that they're number one but you just can't challenge a dead guy". From that point, Fatman decided to take the bull by the horns and get out there and rock as many shows as possible alongside Foxy, Riddla and DJ Rekless.

Fatman cites Bob Marley, Isaac Hayes, Aretha Franklin, Biggie Smalls, Big Daddy Kane and Terence Trent Darby amongst his many influences and its not hard to see this in his performances. Switching easily between Ragga chants, double time chatting and Hip Hop style story lyrics, he is indeed a versatile MC and performer. And now he's taking this versatility to the studio. I asked him how he made the move into the studio from the stage. "We were supposed to be going to some studio in Romford one day, me, Foxy, Eksman, Shorts and Phat Viber. Unfortunately, this fell through but luckily, a guy with us called Ihlan knew this one guy in Southend called Terry and we ended up heading down there for the evening". "Terry" turned out to be an as of yet unknown producer called Shodan. "I kinda clicked with Terry and we started going down there on the regs, working on a tune called 'War' with all the New Breed mans, Foxy, Eks, Shorts & Kasha". It was during this time, that Shodan hooked up with long time veteran, DJ Phantasy and began work on several new tracks. "Shodan played me some bits one time when I was down there and I was kinda feeling one of the tracks, so I laid a little lyric down and 'No Liars' was created'".

Having got the taste for music production, Fatman decided to get more involved on the studio front and to set up his own label. Along with Shortston and new Jersey based production team, Terminal State, Biological Beats, the label, was formed. The first release, "Stick Up" and "Dedication" by Bass Face Sacha hit the streets October / November last year and has done well, receiving good support. "We looking to get part two under way and in the summer, we'll be getting an EP out". Artists such as Shodan, Phantasy, Terminal State, new signing Rico and Fatman's own production clique, Da Firm are all lined up for releases on the label. I ask him what styles he's looking to represent on the label, "Biological means life, everything, what makes up a body and we're looking to cater for every kind of drum and bass, ranging from smooth Calibre style beats to Loxy and Ink style hard breaks".

Looking forwards, Fatman plans to have an album out by August the latest. As of yet untitled, it'll be a mix of RnB, Hip Hop, Drum and Bass and Rock-fusion. "Anything that sounds nice to me, I don't care if it's old like Ben E King, I don't care, if I'm in it, I'll rhyme over it!". He's looking to involve Riddla, Foxy, Eksman, Herbz, Shortston, Kash, Navigator, Twisted Individual and his brother, currently living in Queens. He's also co-producing many of the tracks himself, alongside Shodan and hopes that the project will be a representation of what he's feeling and where he's coming from.

As far as New Breed as a crew are concerned, they're still touring round England, Germany and Poland, so watch out for numerous dates near you soon!

He firmly believes that drum and bass will big even bigger in 2005, "Its just the beginning with the vocal tunes and what not, it's time that the MCs, DJs and producers become one and start fighting to make this scene bigger and better and pushing things forward".

I got a degree in beat hustlin' Teebee

words: **Cosmin**

"I've talked about kung fu and breaking through in the dnb scene for about 10 years", says Teebee. When someone you're about to interview opens with such a line, you know you have to squeeze your creative brain cells and come up with questions that will help the article stray from routine. As one of the dons in dnb hierarchy, Teebee has constantly been chased by music media and fans alike, who want a piece of his knowledge. After all, he is one of the most dazzling examples of artist evolution, an excellent engineer and a fierce dj. And off-piste skier.

Teebee's saga goes way back, when international dnb acts were as likely to be released in UK as Mongolian disco tributes (I'm not actually sure of the analogy since there are some pretty disturbed labels in London). Hailing from Norway with his sidekick K aka Polar, Torgeir Byrknes would prepare an unsuspicious scene for his onslaught of surgically engineered beats and eerie sci-fi atmospheres. His first releases on Moving Shadow's Audio Couture imprint, A-Level and Juice quickly proppelled him to "buddy" status amongst Grooverider and his mob. It was a major step for him, that helped overcome the natural obstacles of his native Norway scene. At this point, I asked myself, is there some sort of marketing strategy that foreign acts can apply to climb up the ladder? If yes, then Teebee has systematically mocked every rule and taunted the scene and its rigid awareness system. I mean, honestly, would you have dreamt of global recognition if you were making beats for Thermal, Certificate 18 and presented a mix cd entitled The Deeper Side of Drum and Bass?

"I guess I had a certain goal iin the distance, but initially, the love for what this music gave me was something I couldnt put my finger on, something that made me whole in a way. The moment I started dj-ing I realised my purpose in life, and that was unquestionably music... I started off as a really loud, overconfident brat, a superstar in my own mind, but for me, that was the key to my success!"

This man used to cut classes so he could put in 4 hours of scratching before his parents came from work. His hands would be sore for months. He would wear bandages to deal the swelling during daytime, just so he could take them off at night and going at it for hours. That's dedication, my "I-can-sort-of-beatmatch-my-entire-20-record-collection" peers…

Huge tune after huge tune, Teebee had built an outstanding reputation with such releases like the incredible Black Science Labs CD on Certificate 18 and Human Reptile 12" on Subtitles, when the seminal Through The Eyes of A Scorpion came out in 2001 on Certificate 18. It altered mindstates and managed to pave the way for up-and-coming producer on the neurofunk tip.

"Being allowed in the inner circle of dnb has given me opportunities I never imagined possible, seeing the world, having people excited to see you in far corners you never knew even existed... It has been such an honour, and it has helped me become a more humble, appreciating person. I mean, if it all went away tomorrow, I've had a pretty good run…"

Starting his own imprint seemed the natural thing to do, so Subtitles was born. Polar was still making serious beats for the heads who knew. And there was an aching need to break new talent.

"Starting my own label has been great too, as it provides me with an outlet for the beats I feel the scene is missing". Cause 4 Concern, Noisia, Phace, Zero Tolerance, Corrupt Souls, Future Prophecies, they're all on fire at the moment but Subtitles was their first home.

With an ear so well-trained with crystal production, it's no wonder Teebee always has an ear out for talent. He gets about a million tunes a day, of which 99.9%, in his own words, is wank. "The first page in my book is production. It has to be quality for me to be even remotely interested". But, besides Subtitles, Teebee is brewing something equally impressive: a little production empire, that would take on films and commercials. His accomplices: none-other than Photek and Calyx. "That's how I wanna do it. Slide in, get the cash, slide out, hustler style". That would include Hollywood type projects as well as ground-breaking commercial work.

With The Legacy LP receiving praise from all corners, recent sure-shot collabs and global clubland infiltration ops, what's next in terms of releases? You're so not ready: debute 12" with Photek (Mercury / Fake ID, forthcoming April), then another 12' for Photek, his album on CD the 28th of March, another micro album in the works, more collabs with Calyx, a new label (Subtitles Communication), preparing Subtitles 50… Add to that a hectic dj schedule and you have a… erm… very busy man.

"Subtitles is about the very top end of beat science. Like a royal edition of Subtitles. First release has to set the standard, it has to be someting really special. I'm working on it now". I can't even begin to think what it will sound like. I want to be surprised.

Teebee is an energy freak. They call him Turbo Tee. He's always in control. To him, there is no easy option. It's 10AM my time and he's already been to the gym for 2 hours, having previously skied for 3 days in off-piste conditions. "Almost got caught in an avalanche. What a rush!" No wonder he's at the top of his game, no wonder he chooses to get involved in a scene that is too often prone to bitching and complaining. "I live by the rules that if I dislike something or disagree with a certain way something is being done, then I try and change it rather than moaning about it. For instance, I hate the mp3 revolution. People steal my beats all the time".

Has this gone unpunished? Oh no. One time, he caught this dude cutting his dubs out of sets posted on the net and selling them as his own bits on a website. He got his name and address, showed up on his door with a baseball bat and… you figure the rest, my guess is, it was quite harsh on the Teebee-wannabe. Is there anything you can do about piracy? "Not really, unless you go all nazi on everyone and refuse people to even look at your sets when you play. Sometimes even that ain't enough. But if I find out you stole my shit I take actions". You have been so warned. "It's war. Dnb is a street thing. The best fighter is the street ruler".

Always fun to talk about cds vs vinyl and Final Scratch vs Serato. Not. But at least it would be nice to know what's Teebee's insight. "The black is still my baby". Although playing a lot of cd's, he hopes there's still a future for wax. Yet, the cunning Norwegian ninja keeps his shurikens in check, setting up digital distribution through iTunes. With scandals marring the evolution of iTunes and Napster, I keep my fingers crossed for vinyl. C'mon baby, we can make it work.

There's this guy called Herman Vaske who wrote a book called "Why Are You Creative?", in which he basically looks for answers to this question from Dalai Lama to Bono and David Bowie. So, Teebee, why are you creative? What makes you tick? "I was always different, I guess… I never really feel alive unless I keep my mind and body busy. Its something I need to breathe. Be it music or exersise. I need to keep busy. Its just who I am. And I think it has nothing to do with where you're from or who you are. I was diagnosed hyper active as a kid, and being creative keeps me in check."

The Subtitles schedule for the next few months is almost a statement from the techy, neurofunk syndicate. But there's also a welcome cross-pollenation at stake. On the one hand you have the mandatory Noisia, Phace, Calyx and Break, on the other you have Commix, A.I. and a lighter Chris SU. "I also need to release some Teebee shit too… Hmmm. I guess I need another label!"

Come on. Admit it. You want to be him. If you're female, you want his babies. Both scenarios are quite unlikely to develop, but you can still do your part and show up whenever Teebee is about to hit your town. Cut into the college fund and buy Subtitles stuff. They're value for every penny, and they'll teach you more than those lecturers at uni. When asked about his academic performance, Teebee grins: "I got nothing but a degree in beat hustlin'"…Nicely put.

Teebee is a success story. If there was any motivational literature to be put out for dnb heads, his bio would certainly make his editor a very rich man. I hope he's comfortable with his role-model potential, because lots of kids out there look up to him and watch his development. Perhaps similar to the way he befriended Rupert Parkes aka Photek back in the day. Both into martial arts, both into cutting-edge production, both annoyingly perfectionistic and thorough, these illuminati are about to change something in the scene once again. They have a unique vision that we're only beginning to comprehend. They may be light years ahead of us in terms of the concepts they juggle with, technique and vibe. I for one am very happy to be their contemporary. We live interesting times.

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Rodney P

There is no doubt in my mind that this guy does not need much of an introduction. From the days of London Posse through to his new album, 'The Future', released this year. Rodney P has always been the basis of a Hip-Hop fans diet but he is a jack of all trades and lends his vocal skill to pretty much anything that he feels has vibes to it. Known for his unique style on the microphone he has blazed a trail for up and coming artists in the UK for at least a decade. I caught up with him for a brief chat about the tour, the new album and believe it or not taking Hip-Hop to the stage, literally, Sound interesting? You bet a copy of Gangsta Chronical it is…

What would you say has influenced you music wise and how has that had an effect on you as far as creativity is concerned?
Rodney-P: For me its people like Gregory Isaacs, I was more into reggae than dancehall when I was growing up, Dancehall did not exist in them days in the form it does today. So people like Freddie Macgregor, Dennis Brown and Bob Marley of course, those kinda acts really had an effect on me. Now it's the equivalent of those past acts, people like Sizzla and Bushman. As far as Hip-Hop goes Run DMC, Kool G Rap & Polo, Rakim, and Stetsasonic they were a big group back in the day. But for me as a music fan and I'm the youngest in my family I got like 4 older brothers and a sister which also listened to a varied range of music, So throughout the years I have listened to a whole lot of stuff, you know..

Would you say that has had a direct influence on your style as an MC?
Rodney-P: No doubt, I have always stressed from the beginning, even back to the London Posse days, is that you have got to be honest, and use what you know. Its like no-one can do Rodney P like I can because that's me! They're my thoughts and experiences so its always been honest. The things that have influenced me through my life, that's what I use in my music, so its unique to me and I think that's the kind of philosophy that I think every one should bring to the music. Bring what you've got and make music that is unique to you. It don't have to be political or social or whatever just as long as you are honest to yourself in terms of what you represent in the music..

Tell us a bit about how you got into the production side of things, Was it a natural progression?
Rodney-P: Yeah man I did just kinda roll into it. First thing I ever bought when we got signed was a set of turntables and I have always had records being a music fan and on the production side we always had an idea of what we wanted even back in the London Posse days right the way up till now. Its just we did not know how to get it so we always had to get a producer in and that was just a learning curve for me, so now I'm doing more and I'm learning so its given me the opportunity to actually produce my own music the way I want it to be…

Can you bring us up to date with the album, how do you think its been received and what can people new to your sound expect?
Rodney-P: I think that the people who have listened to me over the years and know my vibe will feel what I'm trying to do through the music that's on there. As far as the bigger audience is concerned I think they will find it accessible. I don't make music to keep up with trends, I make music that I like. When I do a track before I leave the studio I have to be damn sure that I like it and hopefully other people will like it too. It's all about vibes, music that you can feel, that's what I want people to pick up on…

You have featured a diverse amount of artists on the album how did that come about?
Rodney-P: They are all people that are close to me in one form or another. When it came down to who to work with on the album I had the opportunity to get on the phone and call a fewer bigger name acts that I know and get them on there but they don't need the exposure of 16 bars on one of my tracks. You know the albums called The Future so I felt it was time to give the opportunity to these next kids, Mc's and singers that are up and coming in the scene. So you got people like Mystro, Karizma and MCD who has been around for a while now but he's still doing some incredible stuff so its all about the people who are coming next, what's the futures all about innit….

How are the tours treating you and how does it feel to be taking a live band with ya on the road?
Rodney-P: Yeah its been good I mean to be honest I have been doing shows every weekend for the last 3yrs so that's not new for me. It feels like me and Skitz have been on the road forever, but with the band stuff its been real good. Its exciting and it's a new dimension to the live show. I remember back in the day London Posse used to do a lot of gigs with a live band and its good to get a different vibe going on stage as opposed to just me and the DJ and most importantly it gives the crowd something a bit different as well….

And as we bring the interview to a close are there any future projects that you would like the people to know about?
Rodney-P: Well there's the new 12" out in march called 'The Nice Up' featuring Kymani Marley, Also I have been doing some work with the Dub Pistols and I am in the midst of adapting a musical. Its based on a novel called Gangsta Rap and we have been commissioned by the Theatre Royal Stratford East to turn it into a musical. I did a writer musical theatre course and was approached to do it, so me and Benjamin who wrote the book originally are going to bring it to the stage. We have started already and its taking shape nicely and hopefully it should be ready by summer if not the end of the year so check for that…..

weekly nights

>vibrations

Freq: First Tues of month. Venue: Po Na Na, Jesus Lane. Time: 9-2am. Cost: £2. Music Policy: DnB. Info: venue. DJs: Nu:Tone, Commix, Logistics, Alien, Blocky.

>cutterz

Freq: First Tues Of Month. Venue: Inigo Bar, 642 Wandsworth Rd, London, SW8. Time: 9-2am. Cost: FREE. Info: www.theheadbangers.com. Music Policy: D&B. DJs: 05/04 - Nicky Blk Mkt, Clarky. 03/05 - Ray Keith, Profile. Plus Spoona, Beny Page, Rhythm Beater, Mikee Liks, Bassline, Nomad, Greenah.

>swerve

Freq: Every Wed. Venue: The Lounge Bar, The End, West Central Street, London. Time: 10.30-3am. Cost: £5. Info: 0207 419 9199. Music Policy: D&B. DJs: 30/03 - Fabio, Bailey, Addiction. 06/04 - Fabio, Addiction, Total Science. 13/04 - Fabio, Shy FX, Bailey. 20/04 - Goldie, Fabio, Influx Datum. 27/04 - Andy C, Fabio, Carter.

>therapy bristol

Freq: 2nd Wed Of Month. Venue: Timbuk2, 22 Small St, Bristol, BS1. Time: 9-2am. Cost: £6. Info: venue. Music Policy: Nasty D&B. DJs: 13/04 - Evol Intent, Gridlok, John B, Robyn Chaos, Spit. 11/05 - Corrupt Souls, Dylan, Nightbreed, Bkey, Spit.

>therapy london

Freq: 3rd Wed Of Month. Time: 9-2am. Cost: £5. Info: venue. Music Policy: Nasty D&B. DJs: 16/03 - Bailey, Skynet, Chase & Status, VC, Thrasher. 20/04 - Evol Intent, Teebee, Gridlok, Dylan & Bkey, Robyn Chaos. 18/05 - Corrupt Souls, Spirit, Counterstrike, Kontrol, Raiden, Khanage. 15/06 - Dylan, tech Itch, Raiden, Propaganda, John B & Mattrick, Ayah, MC Verse, 2 Shy, Manikular.

>movement

Freq: Every Thurs. Venue: Bar Rumba, 36 Shaftesbury Ave, London. Time: 8-3.30am. Cost: £6. Info: 0207 7735 7577. Music Policy: D&B. DJs: Various guests inc Nicky Blk Mkt, Bryan Gee, Gen Dub, Jubbs, Nu:Tone, Zero Tolerance, Ray Keith, Breakage, Randall, Ruff Stuff, Mosus.

>uncertified

Freq: Monthly Thurs. Venue: GnC's, Market Sq, Aylesbury, Bucks. Time: 8-2am. Cost: £5. Info: info@uncertified.co.uk. DJs: 31/03 - Flight. 28/04 - John B. Plus Wilsh, Madcap, Dubplate, Ascension, MC Wrekka, Miss Trouble.

>suburban noize

Freq: Every Thurs. Venue: Mass, St Matthews Church, Brixton Hill, London. Time: 10-3am. Cost: £5. Info: www.mass-club.com. DJs: 31/03 - DJ Zinc. 14/04 - Fabio. 28/04 - Unique: Bad Company, Cause 4 Concern, Chase & Status, The Upbeats. 19/05 - High Contrast. Plus Probe, Filthy Rich, DJ A1, Damaja, MC Rage, Eksman, J Swif and more.

>enthusiasm

Freq: Every Thursday. Venue: Moloko Vodka Bar. 7 Mill Lane, Cardiff, CF10 1 FL.Time: 8-3am. Cost: Free b4 11pm. Info: 02920 225592. Music Policy: Hip Hop, Old Skool Breaks, D&B. DJs: 31/03 - Paul B, Jaffa, Haze, Focus. 07/04 - Jungle Drummer, High Contrast, Spud, Haze, Focus.

>dig deep

Freq: Fortnightly Thurs. Venue: Fez Club, Bristol. Time: 9-2am. Cost: £5. Info: www.intrigue.org.uk. Music Policy: Deeper D&B, Broken Beats, Hip Hop, Funk. DJs: Guests inc DJ Patife, The Insiders, Kubiks Dego 4Hero, Soundscape, Shinny.

fridays

>cocoshebeen

Freq: Every Fri. Venue: The Opera House, 570 Christchurch Rd, Boscombe, Bournemouth. Time: 9-3am. Cost: £10. Info: 01202 399922. Music Policy: D&B. DJs: 01/04 - Mampi Swift. 08/04 - Andy C. 15/04 - Randall. 22/04 - Bad Company. 29/04 - Nicky Blk Mkt. Residents: Orbit, Element, Marlo, Dusk, MC Sky, MC Baker.

>metalheadz

Freq: Last Fri of Month. Venue: Herbal, Kingsland Road, Shoreditch, London. Time: 9-3am. Cost: £7. Info: info@metalheadz.co.uk. Music Policy: D&B. DJs: 29/04 - Goldie, Loxy, Klute, Total Science, Fats. 27/05 - Grooverider, Blame, Randall, Goldie, Moose.

>fabric live

Freq: Every Friday. Venue: Fabric, 77a Charterhouse St, London EC1. Time: 9.30-5am. Cost: £12. Info: tickets: 0870 902 0001. Music Policy: D&B, Hip-Hop, Breaks. DJs: 01/04 - Yoda, Skinnyman, Scratch Perverts, Joe Ransom. Andy C, Peshay, DJ Die, Mampi Swift, J Majik, MacPherson, MC GQ, Verse, 2 Shy. Stanton Warriors, Annie Mac, Rex the Dog, Rachel Barton. 08/04 - Plump DJs, James Lavelle, Meat Katie, Whitey, Joe Ransom. Hype, Adam F, Fabio, Klute, Maximus, MC Foxy, Eksman, SP:MC. Mr Thing, Harry Love, Sarah Love, DJ IQ, Kevlar, Mystro. 15/04 - Jacques Lu Cont, Super Discount, The Infadels, Jellybean. Black Wire, Simian Mobile Disco, Clor, Nadia Ksabia, Rory, Filthy Dukes, The Liars Club. Vinyl Dialect, Dan Greenpeace. 22/04 - Krafty Kuts, Freestylers, Splitloop, Freq Nasty, Skool of Thought. Rennie Pilgrim, Koma & Bones, JDS, Blim, Chris Carter. Mark Rae, Jon Kennedy Sound System, The Nudge, Pete Simpson. 29/04 - True Playaz: Hype, Pascal, Andy C, Hazard, Logistics, Nu Balance, MC GQ, Fats, AD, Daddy Earl. Hybrid, Dub Pistols, Ils, Ali B. Joe Ransom & MC Trip, Dreadzone System, Faith SFX. 06/05 - 2 Many DJs, Soulwax. Adam Freeland, Plump DJs, Ali B. Joe Ransom, Mr Thing. 13/05 - Stanton Warriors, Freestylers, The Herbaliser. Zinc, Dillinja & Lemon D. Joe Ransom, Shortee Blitz. 20/05 - Stussy 25th Anniversary: Killa Kela, Scratch Perverts. Tom Middleton, Rub 'n' Tug. Stereo MCs, and more. 27/05 - True Playaz: Hype, Pascal, Andy C, High Contrast, Brockie, Hazard, MC GQ, Rage, Det, AD. Krafty Kuts, Joe Ransom, Ali B. Biznizz, Richy Pitch, Rob Smooth, Rob Mac.

>decode

Freq: 2nd Fri of Month. Venue: Aura, 2 Church Square, Taunton. Time: 9-3am. Cost: £8. Info: www.clubaura.co.uk. Music Policy: D&B. DJs: 08/04 - Bad Company UK, Friction, The Upbeats, SP:MC, MC 2Shy, MC Verse, MC Wrec. 13/05 - Randall, Moving Fusion, Red One, Fierce, Juiceman, SP:MC.

>metropolis

Freq: 1st Fri of Month. Venue: The Phoenix, Oxford Rd, Manchester. Time: 10-3am. Cost: £8. Info: 07971 280 995. Music Policy: D&B. DJs: 01/04 - Randall, Fresh, Mark OD, Prophecy, Tonn Piper, Switch. 06/05 - Nicky Blackmarket, Loxy, Sub Focus, Mark OD, Prophecy, Tonn Piper, Switch. 03/06 - Planet V: Bryan Gee, Dillinja, Zinc and more.

Stealth - Thurs 10th Feb. Turnmills, London

Stealth launched back in November at the House dominated Turnmills venue. Aiming to offer a fresh alternative for the Thursday night clubbers. The debut was well received and now it's time to get Stealthy each and every month as the event takes on a regular schedule. The February event promised headline sets from Grooverider, D-Bridge and Cyantific with the first two refreshingly given hour and a half sets in which to showcase their skills. The event was also all about the Drum & Bass community giving something back with money being raised for the Tsunami appeal which had so tragically affected so much of South East Asia.

The rumble of the bass from the underground dancefloor could clearly be heard at street level. A good sign that the soundsystem was representing loud and proud. Entering partway through T1's tightly mixed liquid set it was great to hear the strains of the brand new alongside some choice modern day classics such as Calibre's "Signs" remix. Bassline was on the mic and in fine form warming up all the early arrivasl. It was then Tendai's turn to set up on the ones and twos with Stirlin taking over mic duty. Following out in now familiar style, Tendai kept things liquid moving the warm-up onwards. Dropping plenty of red hot cuts with forthcoming beats like Al's massive "Desperado" and the massive "Golden Girl". It was proof, if enough hadn't already been had of Tendai's talent and showed exactly why he's the man to watch at the moment with sets at venues far and wide in the pipeline.

11 O'clock rolled around and it was time for Manikular to step up on the mic and announce the arrival of Hospital's Cyantific. Playing a rolling hour of fresh new bits including "Lights Go Down" from High Contrast the dancefloor had by now started to get properly lively with folks getting their shuffle on in the unfamiliar and very unique surroundings of the Farringdon venue.

Cyantific devasted with a wicked set and perfectly set us all up for the next guest, D-Bridge. Dropping into some deep, deep flavas with plenty of dubplate business it was clear why D-Bridge has built such a great reputation since going solo. The man has a very individualistic style that others are sure to follow. MC Fats was in fine voice throughout the set which featured the brand new "Love Story" remix and D-Bridge's own mighty remix of "Soldiers" by Technical Itch.

As if that hadn't already been enough, there was still plenty of time for Grooverider to stamp his seal of approval on the Stealth crew. With the crowd thinning somewhat due to work commitments (the only bad thing about midweek clubnights), Rider brought along his usual stack of dubs to rinse out those that remained. Stepping up with a set which took in Calibre's "Hypnotise", Subfocus' "Xray" and the mighty steppa "Tombraider" alongside all those unknown dubplates he tore through his 90 minutes until time was called at 3am.

Stealth has quickly cemented its name as a quality promotion and with nights like this the good words can only spread. With line-ups including Breakage, Teebee, Total Science and Outrage forthcoming it's certainly one to take note of and check out asap. **Tom Head**

>detonate

Freq: Last Fri of Month. Venue: Stealth, Masonic Place, Goldsmith St, Nottingham, NG1. Time: 10-4am. Cost: £12. Info: 0115 9580672. Music Policy: D&B, Hip Hop, Beats & Breaks. DJs: 22/04 - Dillinja, Red One, Transit Mafia, Biggie, Fingathing, Faith SFX, Santero, Detail, Problem Child.

>traffic

Freq: 2nd Friday of every month. Venue: The Rhythm Factory, 16-18 Whitechapel Rd, London. Time: 10-5am. Cost: £7. Music Policy: D&B. Info: 07939 436291. DJs: 08/04 - Teebee, D-Bridge, Rohan, Cue-T, Bandwydth. 13/05 - Zinc, Jenna G, Nu:Tone, Break & Silent Witness. Plus DM C.U.T, Danny Exile, System, Shylo, Lowqui, I-one.

>interface

Freq: First Fri of Month. Venue: The Gatehouse, Derby. Time: 9-3am. Cost: £7. Info: venue. Music Policy: D&B. DJs: 01/04 - Bassline Smith, Drumsound, Nicky Blackmarket, MC Shabba, MC Biggie. 06/05 - Bassline Smith, Drumsound, Youngman, MC Biggie.

>hq

Freq: 2nd Fri of Month. Venue: The Cellar, Frewin Court, Oxford. Time: 8-2am. Cost: £5. Music Policy: D&B. Info: www.cellarmusic.co.uk. DJs: 08/04 - Keaton. Plus DJ Chemical, Mattrick, Azonica, Sykane, Manikular, Ruthless, Algar.

>switch-up!

Freq: Weekly Fri. Venue: Oxygen, Edinburgh. Time: 8-1am. Cost: Free. Info: 07887 676061. Music Policy: D&B, Breaks, Beats. DJs: G-Mac (Manga) & regular guests.

>manga

Freq: Last Fri Of Month. Venue: The Honeycomb, 15-17 Niddry St., Edinburgh. Time: 10-3am. Cost: £9. Info: 07887 676061. Music Policy: D&B / Breaks / Beats. DJs: 25/03 - Nu:Tone, Logistics, SP:MC, G-Mac, MC BZ, EH!ONE. 22/04 - Keaton, MC Verse, DJ Kid, Paul Reset, DJ Believe, Silver Storic.

>intrigue

Freq: 3rd Fri of Month. Venue: Arc, 27 Broad St, Bristol BS1. Time: 9-2:30am. Cost: £4. Music Policy: D&B / Beats. Info: 07773 195 949. DJs: 22/04 - D-Bridge, The Insiders, Xample, MC System, MC Lowqui. Finesse, Thinking, October & Static.

saturdays

>faster

Freq: Every Sat. Venue: Carling Academy, N1 Centre, 16 Parkfield St, Islington, London N1. Time: 10-4am. Cost: £10. Info: 07957 285 891. Music Policy: D&B. DJs: inc Zinc, Friction, Shy FX, A.I., Die, Hype, Swift, Probe, Bryan Gee, Ruffstuff, Frenzic, Marcus Intalex, Andy C, Skibadee, Dynamite, 2Shy, IC3, Five Alive, SP MC, Eksman.

>sonic boom

Date: 3rd Sat of Month. Venue: The Charlotte, 8 Oxford St, Leicester, LE1. Time: 10-3am. Cost: £7. Music Policy: D&B. Info: 07956 853 886. DJs: 16/04 - Andy C, APB, Dirty Fingers, Maveric, Biggie.

>drive by vs infidelity

Freq: 2nd Sat of Month. Venue: Babylon, Kingston Rd, Bath. Time: 9-2am. Cost: £7. Music Policy: D&B. Info: venue. DJs: 09/04 – Grooverider, Bailey. 14/05 – Bryan Gee, Skibadee. Plus Gerard, Jeckal, Risky, Blaze, L While.

one offs

>renegade hardware

Date: Fri Apr 1st. Venue: The End, 18 West Central Street, London, WC1. Time: 9-6am. Cost: £14. Music Policy: D&B. Info: 0207 419 9199. DJs: Loxy, Ink, Keaton, Hive, Raiden, Noisia, Evol Intent, Tech Itch, Friction, Pendulum, Calyx, Kontrol, Dylan, Universal Project, Phobia, Skitty, Spor, Manifest, 2Shy, SP, Rage, Verse, AD, Stirlin. Bomb Squad, Shinobi, Maurice, Noorah.

>bassix relaunch party

Date: Fri April 1st. Venue: Niche, High Street, Cheltenham, Glos. Time: 10-3am. Cost: £9. Info: D&B. DJs: Andy C, Sub Focus, Access, Kontagious, MC Eksman, MC Dread, MC Marquee B, MC Stanza.

>battle of the mc's part 2

Date: Sat 2nd April. Venue: The Coronet, Elephant & Castle, London, UK. Time: 10-6am. Cost: £15. Info: 07880 941396. Music Policy: D&B. DJs: Mampi Swift, Pendulum, Twisted Individual, Hazard, Darren Jay, Fluid, Rekless, Dazzler, NuBorn, Eksman, GQ, Foxy, Fatman D, Navigator, Ragga Twins, Riddla, Trigga, Shadow Demon, Shortston, Herbzie, Juiceman, Five Alive, Fever, Dapper, Kasha, Nomical, CD, Skore, Kurupt, Mpire, Silo, K-Eye, DJ NC, Damaja, Remino, Diablo, Phaze, Pressure, Submino, Kraft, Subterra, Stealthy, Master X, G Power, Tomi Kain, SLB, Rhymes, Remino, Ray Rampage, Ragga, Shinobi, Fleximus.

>rotation

Date: Wed April 6th. Venue: Time Nightclub, Guildford. Time: 9-2am. Cost: £5. Info: 07765 712906. Music Policy: D&B. DJs: Adam F, Red One, DJ Go, Subterra, Network, FD, Lean, Bazil, MC Fearless, Lowqui, IC3, Shortston, Master X, Sidekick, Digga.

>club formation

Date: Thurs Apr 7th. Venue: Po Na Na, 24 Careys Close, Leicester, LE1 5NQ. Time: 10-3am. Cost: £7. Info: 07956853886. Music Policy: D&B. DJs: Goldie, Cutz, DJ Skeletrik, MC Trip, MC Biggie.

>elements

Date: Fri Apr 8th. Venue: Club UK, 21-23 Stokes Croft, Bristol, BS1. Cost: £5. Time: 10-4am. Info: 0793 172 0519. Music Policy: D&B. DJs: Adam F plus guests, MC Verse.

>liquid v

Date: Fri Apr 8th. Venue: The End, 18 West Central Street, London, WC1. Time: 10-6am. Cost: £14. Music Policy: D&B. Info: 020 7735 7255. DJs: Bryan Gee, Fabio, Zinc, Marcus Intalex, Shy FX, Artificial Intelligence, Zero Tolerance, Dynamite MC, Fats, Stamina MC, Kenny Ken, Jumpin Jack Frost, Ray Keith, Jubbs, Mosus, Moose, Navigator, Darrison.

>soul:ution

Date: Thurs Apr 14th. Venue: Dogma, Nottingham. Time: 10-2am. Cost: £2. Info: dogmabars.com. Music Policy: D&B. DJs: Calibre, Catalyst, Priceless, MC DRS.

>sb sessions

Date: Thurs 14th Apr. Venue: The Charlotte, 8 Oxford Street, Leicester. Time: 9-2am. Cost: £11. Info: www.seetickets.com. Music Policy: D&B / Hip Hop. DJs: Roni Size, APB, Priceless, Maveric, Biggie.

>hospitality @ heaven

Date: Fri Apr 22nd. Venue: Heaven, Under the Arches, Villiers St, London, WC2N. Time: 10-6am. Cost: £15. Info: www.hospitalrecords.com. Music Policy:

Rotation - Wed 2nd Feb - Time, Guildford

Guildford, Surrey - an unlikely venue for the likes of RAM heavyweights Andy C, Sub Focus and Pendulum? You might have thought so but the queues outside were testament to the fact that I was to be proved well and truly wrong.

I stepped in to the low ceiling casino style club to the sounds of Breaks' 'Vanishing Point' being played by resident DJ F.D. accompanied by the resident MC's Sidekick and Digga - a most pleasant welcome to what was to be a truly eye opening evening.

Next up was Subterra and Network back to back who rinsed it out alongside the ever popular MC Eksman, dropping the likes of 'Bacteria remix' in to 'Carrier remix ' in to 'Mainline' - a heavy ensemble by any account. Resident DJ Bazil also smashed it up, dropping tracks such as 'Panache' by Optiv & Gridlok, 'Headcase' by Ewun & Evol Intent and 'The Nine' by Bad Company, which was the first of two outings for that apparent still classic tune (the second was by Andy C). He was aided by the perfect MC pairing of Master X and Freestyle who, with their subtle style, got everyone in the mood for the RAM crew.

Next up was Sub Focus who made sure that he paved the way for the mighty Andy C by playing a bubblin' selection of future RAM cuts including 'Juno' and his forthcoming funked out 'Scarecrow' and 'X-ray'.

Then came the Executioner - how would he rock it - would a Guildford set be the same as a London set? Who knows? - either way he blitzed it alongside veteran MC IC3. Dropping tune after tune at an amazing rate, Andy got the crowd to hyper levels, dropping the anthemic 'Renegade Snares' in to a precise mix with Sub Focus' 'Citizen Kane', amongst other well timed stormers such as Fresh & Pendulum's 'Tarantula', 'Tripped' remix by Gridlock and Dillinja's new 4/4 stepper. Wicked.

Last but not least came Pendulum and SP:MC, and the crowd were still there in full effect. Pendulum continued playing to the crowd, but ventured a little deeper, crossing over with The Upbeats' 'Werewolf', the infamous

'Dreadlock' by Future Prophecies and their own dubplate version of 'Another Planet'. The added bonus of Sub Focus joining Pendulum for the last half an hour was the icing on the cake. Smiles all round and a positive vibe, the third Rotation appeared to have been a great success and a well organised event with a good sound system and a choice selection of DJ's and MC's. The evident hard work obviously paid off - big up - I'm looking forward to the next one. **Lucas Buck**

WHERE IT'S AT

D&B / Breaks. DJs: Andy C, High Contrast, London Elektricity, Bryan Gee, Friction, Nu:Tone, Cyantific, SP MC, Stamina MC, MC Wrec. Tayo, Breakfastaz, Sonz of Mecha, Landslide. Logistics, Syncopix, Ill Logic & Raf, Frenzic, Laroque, MC System, Ayah, and more.

>impact

Date: Sat Apr 23rd. Venue: Mass, St. Matthews Church, Brixton Hill, SW2. Time: 9-6am. Cost: £15. Info: 07899005935. Music Policy: D&B / Jungle / Liquid. DJs: Friction, Dr S Gachet, Simon Bassline Smith, Major, Poleaxe, Randall, Kane, DJ SS, Ash A Tack, Jumpin Jack Frost, Riddla D, Foxy, Shabba D, IC3, Fatman D, J Swif, Fever, Joker D, Devious D, Funky Flirt, Chase, Jack Knife, Jinx, Food Junky, Krome, Ron, Nicky Blackmarket, Focus, Dublah, Owen G, 5ive 0, Fearless, Shockin B, Rema-Dee, Five Alive, Dj Elegance, A1, Friller, 2.2, T1, Em-Tek, Verb, Turbulence, Tabby.

>desire

Date: Sat Apr 23rd. Venue: Scala, Pentonville Rd, Kings Cross, London. Cost: £15. Time: 10-6am. Info: 07834 154270. Music Policy: D&B. DJs: Zinc, Friction, Randall, Bailey, Bryan Gee, Phantasy, Nicky Blk Mkt, Brockie, Social Security, Twista, Trust, Static, Slick, MC Rage, Flux, IC3, GQ, Shabba, eksman, Trigga, Fatman D, CD, Cobra D, Blacka D, Flex, Decoy, and many more.

>elements

Date: Fri Apr 29th. Venue: Club UK, 21-23 Stokes Croft, Bristol, BS1. Cost: £5. Time: 10-4am. Info: 0793 172 0519. Music Policy: D&B. DJs: Bad Company UK, The Upbeats.

>breakneck

Date: Fri Apr 29th. Venue: South Parade Pier. South Parade, Portsmouth, PO4. Time: 9-2am. Cost: £11. Info: 02392732283. Music Policy: D&B. DJs: Mampi Swift, Friction, Pendulum, Loxy, Ink, SDM Vs Triple M, 2Shy, Gibber.

>raveology

Date: Fri Apr 29th. Venue: Air Nightclub, Heathmill Lane, Digbeth, Birmingham . Time: 9-5am. Cost: £15. Info: 07891 399475. Music Policy: D&B, Old Skool, Breaks. DJs: Liquid (live PA), Ratpack, LTJ Bukem & Conrad, Dougal & Magika, Mickey Finn, Simon Bassline Smith, Drumsound, DJ Sy, Mistress Mo, Swane, Nexus, Magik Star, Escape, Devize, MC Fearless and many more.

>creation

Date: Sat Apr 30th. Venue: Club Jacks, Crufix Lane, London Bridge. Time: Cost: £8. Info: 07980 163 438. Music Policy: D&B. DJs: Probe, Sly, Devious D, Funky Flirt, Ital, Concrete, Magistrate, Riche Stylz, Escape, J Rolla, Domino, Pasco, Bassman, Trigga, Shaydee, Juiceman, Ragga Twins, Palmer, Loki, Wrekka, Hi-dro.

>detonation allnighter

Date: Sun May 1st. Venue: Talbot Street, Nottingham. Time: 9-5am. Cost: £18. Info: 07957 545317. Music Policy: D&B. DJs: London Elektricity Live, LTJ Bukem, Andy C, Zinc, Friction, Craze, Swift, High Contrast, Transit Mafia, MC Conrad, Dynamite MC, Eksman, Armani, Fearless, SP MC, Afrika Bambatta, Cash Money, Taskforce, Karizma, Foz, Lost Project, T-Cutt, Soul Of Man, Krafty Kuts, Hexadecimal, Pete Jordan, Problem Child.

>accelerated culture

Date: Sun May 1st. Venue: The Empire, Leisure Plaza Complex, Milton Keynes. Time: 9-6am. Cost: £10. Info: 01327 354700. Music Policy: D&B. DJs: Andy C, Dillinja, Mampi Swift, Zinc, Friction, Nicky Blk Mkt, Bryan Gee, Dollar, MC Fearless, Eksman, IC3, Shabba, GQ, Foxy, Presha. Pendulum, Clipz, Sub Focus, Twisted Individual, Zen, Futurebound, Garry K, Wickaman, MC Biggie, SP, Darrison, Chopper D, Manikular.

>balance

Date: Sun May 1st. Venue: The Coco Lounge, Tunbridge Wells, Kent. Time: 8-late. Cost: £5. Info: 07810 894807. Music Policy: D&B. DJs: Laroque, Darren Jay, Dready, Jay Kenzo.

>ram

Date: Fri 6th May. Venue: The End, West Central Street, London. Time: 9.30-6am. Cost: £13. Info: 0207 419 9199. Music Policy: D&B, Various. DJs: Andy C (2 hrs), High Contrast, Bryan Gee, DJ Hype, Red One, Shimon, Moving Fusion, DJ Kid, MC GQ, Dynamite MC, Foxy, Moose. Nicky Blk Mkt (old skool), Danny Breaks, Neil Mitchell, Jay Cunnin.

>innerground

Date: Thurs 12th May. Venue: Dogma, Nottingham. Time: 10-2am. Cost: £2. Info: www.dogmabars.com. Music Policy: D&B. DJs: XRS, Hold Tight, Transit Mafia, MC P-Fine.

>progression session

Date: Fri 13th May. Venue: The End, West Central Street, London. Time: 10-4am. Cost: £12. Info: 0207 419 9199. Music Policy: D&B, Various. DJs: LTJ Bukem, MC Conrad and special guests.

>hms breakneck boat party

Date: Fri May 27th. Venue: A big boat, Gunwharf Quay, Gunwharf, Portsmouth, PO4. Time: 9-2am (sails at 10pm). Cost: £15. Info: www.break-neck.com. Music Policy: D&B / Hip Hop. DJs: SDM Vs Triple M, RJM Vs Ringle, Charge, M-code, Gibber, Gentle Bren, Uncle Ali, Panoramix, Richie Phoe, DJ Odin, Dharma 77, Bevis.

Renegade Hardware - Fri 4th Feb. The End, West Central St, London

Stepping into The End at about midnight is a strange affair. The vibe is switched on, everyone is in their own zone, the beats are pumping - like it's business as usual. All very fitting for one of dnb's biggest labels' nights in the heart of London. Spirit is on the decks busting out "Spaced Out" by Tactile on Timeless, making sure that you realise just how much that tune hurts. Peering out from behind his spectacles he continues to roll through some tough dub n' break rave flex, including the devastating "Phantom Force", with the help of the ever rising SP:MC.

Loxy stepped up after Spirit, offering some seriously aggressive sounds, filtered breaks and tougher than tough vibes - all of which were lapped up by the crowd, especially when he ended with Spors' remix of Konflict's "Messiah". I never thought I'd see the day when that tune was remixed, but I was sure glad to be there to hear it, just like every other person standing to attention during that cold intro atmosphere.

Next up was the big one: new skool sickos Noisia fresh in from Holland with a tonne of tech nastiness. I can't deny I was excited - and even those slightly unfamiliar with Noisia could sense that something big was going to go off. And it did. Aided by MC AD they tore through material by the likes of Calyx and Kontrol, Break, Phace, as well as "Crater" by Prolix and Nocturnal (rewound) and their own soon to be classic "Block Control" and "Monster" (rewound). Everyone was going at it hard, and on The Ends crystal clear sound system it felt like you were far, far away, just as Noisia no doubt intended. Ending with their own storming remix of "Messiah", it was business as usual, and business was and still is good with Hardware showing that they continue to cater for a market, and that that market is still there and receptive. It is great to see a set where the DJ knows that he/ they can go deep and draw the hottest material - no matter how hard or crazy - because the crowd will always want to hear it, whatever it is. Hardware showed that they can still make this possible- dubplate culture/ CDR territory - wicked. Although I had to leave after Noisia, I left with the definite feeling that the night would be slamming till the end. Sweet. **Lucas Buck**

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LOGISTICS

There's a nu brother in town..

For someone who to date has only had 3 releases and a few collaborations to his name, Logistics is already a firm favourite with the crowds and big DJs alike. When you've got Andy C and Bryan Gee rinsing out your tracks on the regular and clubbers getting down on the floor as soon as they hear the first parts of his massive 'Together' track filter through the sound system, you know you're doing something right. As Hospital Records' newest prodigy and youngest in their ever growing flock of talented artists it was only normal that ATM took a trip down to Shoreditch on a cold winter night to find out what Cambridge's latest dnb rising star had to say for himself.

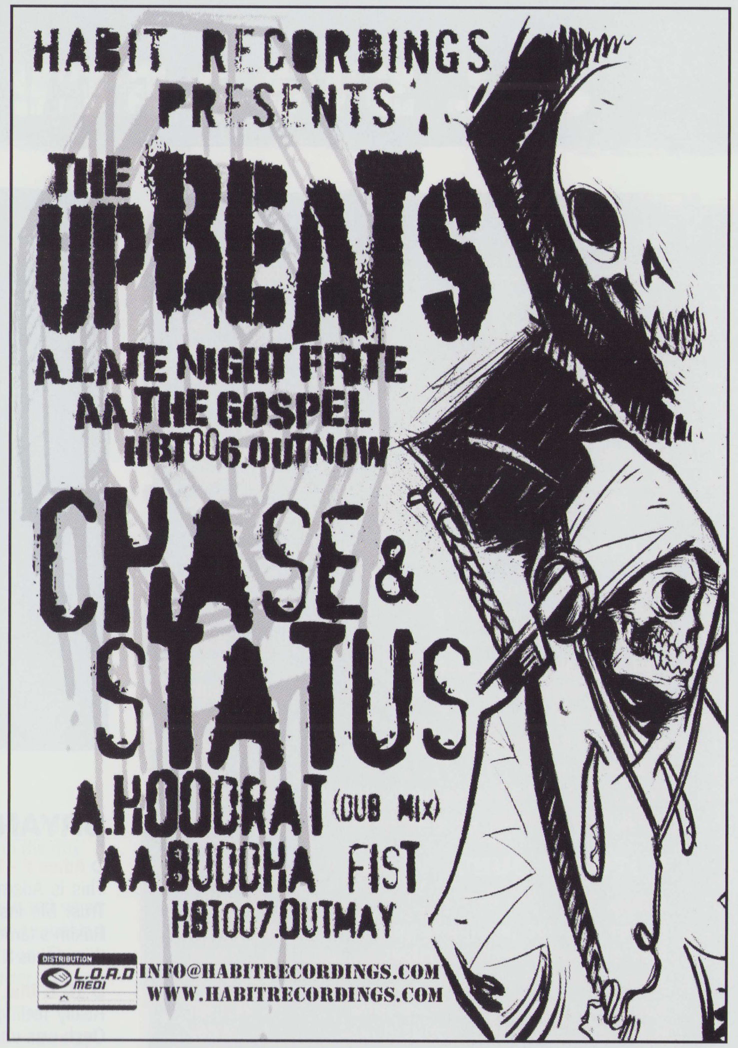
Arriving in one of the countless trendy bars spread out around Shoreditch, I found Logistics in the corner getting ready to play a set at Herbal next door for a Tsunami relief charity gig. Sat there relaxing with 2 thirds of fellow Cambridge dnb outfit Commix, Logistics doesn't strike you as a budding dnb producer with his diminutive bboy appearance and trademark un-kept hairstyle. Yet the man's making power moves already, following in the footsteps of his brother Nu Tone. It was through their collaborations under the moniker of Nu Logic that Matt aka Logistics first made his name heard on dancefloors up and down the country. Following swiftly from said collaboration, Matt then released 'Replay' on the Weapons of Mass Creation compilation before hitting the jackpot with 'Together', a track that has been storming clubs and radios since being released last summer on the 'Future Sounds of Cambridge' EP. With its rolling breaks and lush vibes 'Together' made Logistics a household name overnight, with DJs haggling to cut dubs and punters eagerly awaiting more from him. But when quizzed on its success Matt does admit that he's still surprised how well the track has been received both behind and in front of the decks.

"I'm so surprised with how popular 'Together' has become. It's really weird as well because it's one of those tracks that was picked up by DJs a lot after it was released, whereas most things get big on dub and then get released. But this one went the other way round", a sure sign that the track would soon become dnb gold. He's already capitalised some more on the success of 'Together' with his recent 'Spacejam' EP which includes a VIP reworking of Together alongside another 3 slices of future Cambridge funk that are only continuing to further his popularity, with the likes of Friction describing 'Spacejam' as "a masterpiece".

The EP forms part of Matt's first stepping-stones towards a possible LP next year, something he admits is still in the very early stages. "For me when I think of the LP I look at how dnb is at a stage right now where it can progress really easily and go into any direction it wants. Stuff like Grime coming out of London has had a fair influence on the music recently and for the last year or so you're starting to see more different drum patterns, tempos being switched etc… So that makes me feel confident that I can do what I want for an LP, go wherever I want to, maybe work with MCs on a different tip, like hip hop vocals, things like that. I definitely would like to work with vocalists, but then again I don't want to say too much yet in case none of it comes to pass!" An understandable worry compensated by a load of forthcoming appearances including tracks on Weapons of Mass Creation 2, Liquid V, Innerground and CIA as well as some promised collaborations with Commix and his brother Nu Tone. When asked what he's been up to Matt admits to having been stuck in the studio working on remixes including Mood 2 Swing's 'Love' (on Zinc's Bingo label), Leviticus' 'The Burial' and funnily enough a track by Syncopyx called 'Together'!

Of his own accord it seems that Matt spends his whole life in the studio at the moment. Having left a design course at University last year to concentrate full time on the music, Matt has now become a bit of a production junkie. "I spend all my life in front of the computer these days. And seeing as how it's in my room when I wake up before I even get out of bed I see the computer and I'm already thinking about what I want to do and work on. Thing is, I work really slowly on my stuff, I like to take my time and sketch out stuff a lot and then work on it progressively. I'm not into rushing things, and it seems to have worked out nicely so far!" Indeed it has and Logistics must be glad too after he found out that DJing wasn't really the route for him a few years back. "I really got into the music first through buying magazines. I was too young to go out so I read instead. I remember reading a review of 'Music Box' by Roni and Die and going out to buy the tape. That was one of the first experiences I had with the music. Then I got into dance music more as I got older, went to AWOL when they came through Cambridge one year and it kinda changed the way I looked at it. Originally I started in the scene by DJing trying to make a name for myself… but that didn't really happen so I turned to production, which was the other thing I could do." Nonetheless that hasn't stopped Matt taking to the decks since turning to production, something he enjoys in moderation, not wanting to get too sucked into it when he's having such a good time behind the desk. Yet there are a few good reasons for him to take to the turntables: it's still the best way to test tracks, especially when like Matt you're a bit of a perfectionist, see people's reactions and "of course it's handy financially as well!" In addition to appearances at the monthly Hospitality night in London, he's started a brand new residency at Bounce in Norwich, "a nice night, where we play across the board, which is good. I really like that and it's a nice atmosphere", and has been quite busy over in Germany as well, so much so that he admits "I might as well move there!"

Getting signed to Hospital Records was probably the best thing to happen to Matt. "Being with Hospital has been wicked, things have panned out really good, better then I could have ever hoped. Dan (Nu Tone) was on there already when we made a few collaborations that got picked up by them, and then I kept sending them stuff until one day they signed me on". Looking at the rise in fame of his brother following his signing to the label in 2003 and Matt's current popularity, it seems success and Hospital Records go hand in hand for the Nu brothers. Talking with Matt after the interview about music in general and seeing him go from strength to strength with his releases, it's hard not to think that this is a name and face you're going to hear and see a lot more of in the coming years. And unlike a bad episode of your favourite soap opera Matt has already proved his worth as a producer in his own right since landing on Hospital, so you won't see these two brothers arguing over their past in the celebrity gossip mags in the future!



ZEN

01	zen	rhubarb & custard	formation
02	zen	kebab knife (crystal clear rmx)	dub
03	zen	shifting gears rmx	tov
04	hazard	mad dog	radius
05	rawtee	jawbreaker	dub
06	baron	shakedown	dub
07	zen	monster munch	reformed
08	taxman	dub inspecter	propaganda
09	dj ss	stress related (zen rmx)	formation
10	zen (ft psyche)	dub specialist	dub

SUBFOCUS

01	subfocus	frozen solid	dub
02	pendulum	girl in the fire	dub
03	subfocus	citizen kane	dub
04	shimon ft kimani	malice	dub
05	chase n status	duppy man	torq dub
06	the upbeats	werewolf	bc dub
07	shimon ft kimani	jazz freak	dub
08	subfocus	juno	dub
09	craggz & parallel forces	red octopus	valve dub
10	pendulum & baron	guns at dawn	dub

FUTUREBOUND

01	matrix	7 years (rmx)	hospital
02	baron	squelch (subfocus rmx)	baron inc
03	futurebound, j majik & wickaman	untitled	viper
04	state of mind	hold down	viper
05	mampi swift	trippin (gridlok rmx)	charge
06	futurebound & entity	gangsta jazz	viper
07	pendulum	no one knows	bbk
08	j majik & wickaman	panic room	black widow
09	jaquan	pathfinder	viper
10	futurebound & matrix	untitled	viper

BAILEY

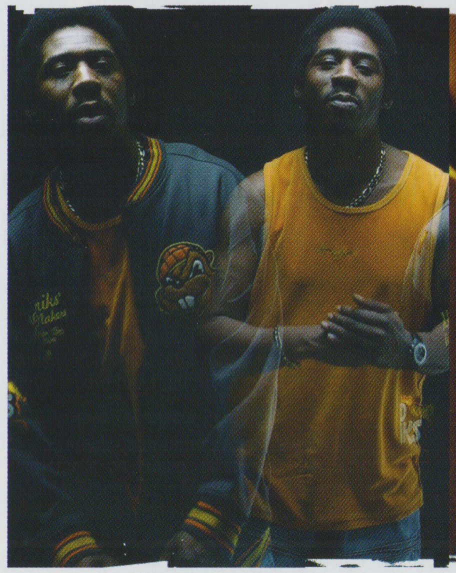
01	spirit	siren	inneractive dub
02	bailey & shy fx	lion sound	dub
03	outrage	critical mass	intasound
04	roni size ft stamina	on & on (version 1)	dub
05	john rolodex	amenizm	pi
06	equinox & bizzy b	merda Style 2004	dub
07	aspect	its yours (k minds/l switch rmx)	horizons
08	brockie & ed solo	aim'd at you	undiluted
09	calibre	kiya	dub
10	equinox	acid rain (breakage vip)	dub

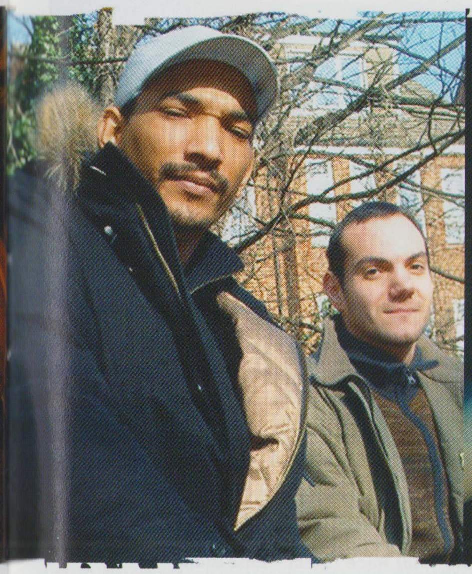
BARON

01	baron & pendulum	guns at dawn	bbk
02	baron	suck my wake	bbk
03	adam f	trickshot	bbk
04	q-project	ask not vip	cia
05	fresh	immortal	bbk
06	dj ss	stress related (zen rmx)	formation
07	baron	the ratpack	bbk
08	baron	squelch (subfocus rmx)	baron inc
09	bassline Smith	newsflash	technique
10	gen dub	miami Vice	formation

NICKY BLACKMARKET

01	unknown	jamrock	dub
02	social security	lions, tigers and bears	benefit
03	da firm	get low	dub
04	ebony dubsters ft top cat	everyday gunshot	dub
05	learn chinese	(dj hype rmx)	v1
06	gachet	remember... (phantasy/shodan rmx)	easy
07	child support	green cross code	benefit
08	bengal	remember dis	undiluted
09	micky finn & special k	pok up the sound	dub
10	chase & status	duppy man	dub





BRYAN GEE

➲ Adam F - Trickshot - Dubplate
This is Adam F on a Brand New Funk vibe, using a Trust Me inspired B Line. Add to this a sample of Rakim's famous "This is how it should be Done" and this makes it a definite winner.

➲ TC & Dist Minds ft Foxy - Fire in da Hole
Really feeling MC Foxy's ventures on vinyl. For me Ouch was underrated but with the help of TC's remix of Revolution which seems to be blowing up nicely it seems that things are on a roll. Here we have what looks like the follow up with TC and Distorted producing four mixes of Fire In Da Hole. For me its all about the hard mix. Really having fun with this.

➲ Pendulum & Fresh ft Spider - Tarantula
➲ Pendulum & Baron - Guns at Dawn
Two blazing pieces from Perths finest. Tarantula featuring MC Spider from da Raw Hill crew shows off his vocal talents and one of the deepest voices in Jungle. Spider's voice complements Pendulum's dark, beats perfectly and the fact that they did a Bryan G special makes it even hotter for me. Guns is more of the same. Deep bass, tight production and permanently in my record box right now.

➲ Q Project - Soulstar - Liquid V
➲ Q Project - Subliminal Aura - Liquid V
Two tracks on Liquid, taken from the forthcoming Liquid V Album out in May 2005. Soulstar is deep with an AI/ Logistic feel to it. Quiff keeps it more rolling on Subliminal Aura and these two tracks are yet more proof that Total Science are on an incredible roll.

➲ Makoto - Heaven - Good Looking
As MC Dynamite says, "you think this is as good as it gets, it gets better!" This has got to be the follow up to Golden Girl. Heaven is definitely what you experience here.

➲ Clipz - Good Vibrations - Dub
➲ Clipz - Re-Arranging - Dub
Been given a batch of killer tracks from Clipz and don't know all the release dates but I know these two are coming soon. Good Vibrations shows a different more funky side to Clipz with vocals from MC Tali. Re-Arranging is a much more grimey affair, featuring Zania on vocals and shows why Clipz has built up a good fan base and reputation with both DJs and ravers. Watch out for Clipz's album.

➲ Krust - Feelings - Full Cycle Dub
Pure gangsta business is what we're dealing with here. This is a dutty piece of vinyl. If you loved Follow A Vision then this is something you definitely need to get hold of. Krust produces a track with his trademark heavy minimal beats and deep bass while keeping the vibes flowing smoothly throughout. Enough said.

➲ Jagged Edge - Rock Baby (Stress Level rmx)
➲ Marky & XRS - Unlimited Gold (Future Cut rmx)
Two classic V tracks remixed for the forthcoming Liquid V Album. Stress Level does a magnificent job on Rock Baby keeping the essence of the original but making it more musical. Future Cut injects the soul of Marky & XRS Unlimited Gold with added vocals and makes it a must for all V fans, two great remixes.

➲ Roni Size - Sing (Craggs & Parallel Forces mx) - V
More remixes, this time taken from Roni's Return To V album, released late last year, this is the follow up to No More. Sing features the distinct vocals of diva Jocelyn Brown while Craggs & Parallel get remix duty here which they execute neatly. Classic V.

➲ Roni Size - Rise Up (Nightbreed rmx) - Dub
Another cut from Roni's Return to V album and Nightbreed does not hold back on this remix, he goes absolutely nuts. There's no better way off describing this track other than to say, get out there and hear it for yourself. This remix is off da chain.

➲ Die & Photek - Thunder (Clipz & Die rmx)
Can you believe it, yes another remix, and what a ripper it is. This is going to get caned hard. Not one for the easy listeners.

DYLAN

➲ Kryptic Minds & L. Switch - More Like U - Defcom
This one continues where hide the tears left off! A sneaky middle eastern style horn intro builds up slowly teasing you until a sickening reece stab comes in, at this point you know its Kryptic "Mr Burns" Minds and Leon "Smithers" Switch at the controls, every time I drop this people go nuts on the floor, you know what the Defcom boys are capable of and this delivers 100% exxxxxxcellent!!

➲ BC UK & Noisia - Meditation - BC Recordings
This is a complete killer... trust me this track is one serious nasty piece of work! The team up of scene veterans Bad Company UK & the big ones to watch Noisia seems like a perfect match, you really need to hear this track in full to appreciate the work put into it! The production is faultless, the mixdown is incredible and the dancefloor knows it! Serious nasty tech business, and that twisted reece will melt your face! A personal fave!

➲ B Key - The Test - Freak Recordings
B Key debuts on my label Freak with one for the serious amen lovers, if you like serious edits and plenty of madness then this is for you, an eerie intro with some freaky movie vocals build you up for what is one of the heaviest drops I've heard in a while, have been hammering this one for a while now and it was a fave on our recent Technical Freaks tour aswell as devastating Therapy Sessions on a regular basis "Consider It Another Test".

➲ Technical Itch & MC Jakes - Legacy - Tech Itch
The combination of the Wolfman Tech Itch & Vocalist / MC Jakes is a match made in hell! This track is a deep dark industrial roller with jakes adding the warped hook rhymes over a hypnotic bleeping riff, this is great mid set tune that really brings a mood to the listener and it works just aswell at home as it does in a club, another fave of mine right now! hoooowwwl!

➲ Calyx LP - Moving Shadow
Ok, here's the deal, there are too many killer tracks on this LP to pick one to talk about so I'm just gonna say one thing, this LP is a must have! I was playing nearly a whole set with it! that's how good it is ha ha, standout tracks for me are 'Illusions', 'Killa (Dom & Roland rmx)', 'Get myself to you', 'Tearing us Apart', 'Are You Ready (Hive & Gridlok rmx)' in fact they are all standout! As they say all killer no filler and that is totally the case here! Definitely an essential LP to look out for!

ARTIFICIAL INTELLIGENCE

➲ Artificial Intelligence - The Big Picture
We had the demons in us again with this one and we were on a mission to switch up our sound push the boundaries and take it to that next level. Look out for the mysterious low end oscillating b-line frequencies.

➲ Martyn - Next 2 U - Dub
More international new blood, this time coming from Rotterdam. One step feel to the breaks with a nasty call and response Detroit style bass. This can be placed anywhere in a set and has been going of in all sorts of dances. Keep a sure eye out for Martyn. One of our key predictions for 2005.

➲ D Bridge - Loves Ugly Child
What can I say. So many great tunes from D Bridge in the box at the moment and we had to single out this one which stands out. Bringing the old right up to present day. Beautiful, at the same time has that infectious grit. CLASSIC.

➲ Calibre - Second Sun
Again a guy who's dominated just about every DJ's record box over the past few years. He's come up trumps yet again with this gem. Epic cinematic chords and an infectious droning low end bassline which hits the spot every time.

➲ D Kay - Black Magic
Wonderkid from Vienna 'Dkay' is really on fire at the moment and this mysterious number has its own individual feel to it. Simple rolling b line and middle eastern style vocals works a treat, especially in the mix.

➲ Q Project - Tears
Both Quiff and Smithy seem to have it sussed when it comes to bringing a sweet soul vibe and crossing it right over to that peak time dancefloor. This is another perfect example of their wizardry. One of many TS tracks in the box at the moment.

➲ Jagged Edge - Rock Baby (TC1 & S.Level rmx)
Optical And Rhymetyme transformed the Original into a Drum & Bass classic in 98 on V Recordings. TC1 and Stress Level have done the exact same again for 2005. Don't sleep on this one and lot's more coming from the talented Huddersfield duo this year.

FRICTION

➲ D Kay & Jenna G - Woe - Bingo
Taken from Jenna G's forthcoming LP, this track absolutely captivated me from the moment i first heard it Her vocals sit perfectly alongside D Kay's heavy beats and bass and riffs and combine for a serious hit on the dancefloor. I for one cant wait for this LP.

➲ Leviticus - The Burial (Logistics rmx) - Dub
Ten years since the original graced jungle clubs across the UK, Bryan G sends in one of the new breed to touch things up and bring it up to speed 2005 style. Most of the elements from the original are here but the beats are the initial difference when you first hear it. The bass hits the same kind of notes as the original, just differing enough. A job well done.

➲ Dillinja - Gangbang - Valve
'Hey yo dawg. doggie. Its some real gangbanging shit'. Dillinja strikes with another killer. This time digging for some dirty hip hop vibes. Lashings of bass from the off get things going backed up with heavy drums and edits. This one will be a biggie for sure.

➲ Calibre - Second Sun - Signature
Oh my gosh. Ouch! Calibre just continues to amaze us all with vibes in his tunes that are just second to none. The formula is simple, nice skippy beats combined with deep strings and melodies, dropping in a killer bassline. Take from his forthcoming lp this one will hurt you.

➲ V/A - Guerrilla Warfare - Renegade Hardware
Hardware come with the goods once again with a stunning display of dirty bass and filthy beats. Smacking you up with tracks from Calyx & Kontrol, Loxy & Ink, Phobia, Noisia, Vicious Circle, Chase & Status and lots more. Nuff nu skool artists on here but the sound is a very mature, educated one. As always a must buy LP from Londons equivalent of Death Row Records.

KEATON

01	keaton & hive	way of the warrior	violence
02	keaton, hive, gridlok, echo	culture	dub
03	keaton & d-bridge	untitled	refuge
04	keaton & gridlok	stand apart	violence
05	keaton & verse	white crow	crunch
06	keaton & hive	break the cycle	violence
07	phobia	look 4 me	dub
08	gremlins & souljah	the nasty	architecture
09	visionary	gimme ya love	ebony
10	gridlok & keaton	get away/move on	project 51

RUFF STUFF

01	bassline smith & drumsound	newsflash	technique
02	shimon	malice	ram
03	shy fx	mercy	ebony
04	roni size ft jocelyn brown	sing (c & pf rmx)	v
05	q project	greatest thing	cia
06	subfocus	citizen kane	ram
07	dj clipz	rearrange	full cycle
08	logistics (rmx)	the burial	philly blunt
09	dillinja	in the grind vip	valve
10	shy fx & t power	everyday (ruff stuff spec)	ebony

D-BRIDGE

01	d-bridge vs a.i.	better days	v recordings
02	jenna g vs zinc	don't bury me	bingo
03	just jungle	sky (relick)	t.o.v.
04	xplorer	the vicious circle	dub
05	break	roll da bass	dub
06	jenna g vs d-kay	woe	bingo
07	d-bridge	loves ugly child	exit
08	fierce & break	reigning hell	dub
09	mathmatics	remember	dub
10	d-kay & dj lee	waxed	metalheadz

DJ HYPE

01	pot bad boy ft yush & fats	girls	liq-weed ganja
02	hazard	big bubbles	ganja
03	shy fx & t power	on the run	dub
04	g-dub	tink ya bad	ganja
05	hype, majik & wickaman	dubplate killa rmx	ganja
06	hazard	use ya brain	ganja
07	pendulum	tarantula	breakbeat kaos
08	hazard	selector	ganja
09	shimon	malice	ram
10	mathematix	get up	liq-weed ganja

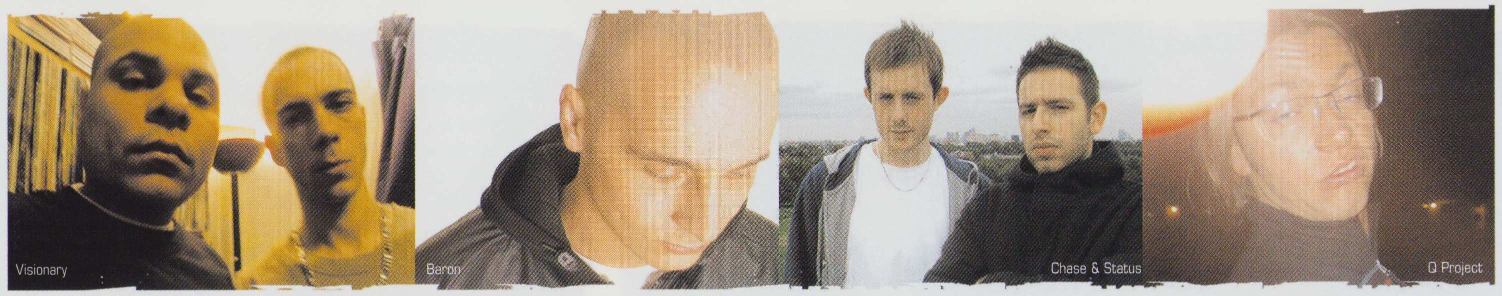
ARTIFICIAL INTELLIGENCE

01	artificial intelligence	the big picture	dub
02	d-bridge & artificial intelligence	odessa	dub
03	calibre	second sun	dub
04	dj pan	next to you	dub
05	artificial intelligence & d bridge	better days	dub
06	vvisionary	gimme your love	dub
07	jagged edge	rock baby (tc1 & stress rmx)	dub
08	quiff	tears	dub
09	shy fx	plastic soul	dub
10	d kay	planet music	dub

SIMON BASSLINE SMITH

01	drumsound & bassline smith	killer dj	dub
02	skyver & d jon & pretso	start the riot	dub
03	nightwalker	k2	crash
04	state of mind	dread rock	dub
05	drumsound & bassline smith	newsflash	dub
06	blame	rise of the machines	charge
07	pendulum & baron	guns at dawn	bbk
08	drumsound & bassline smith	ghost	dub
09	konflict	messiah (spor rmx)	renegade hardware
10	total science	greatest thing	dub

9-10 classic. **8** killer. **5-7** it works. **3-4** filler. **1-2** ashtray



Visionary · Baron · Chase & Status · Q Project

7 Rymetyme & Trace - Move 2005 (Uni Proj mx) - 1210

Two classic Tech tracks from MC Rymetyme's 1210 label get a facelift for 2005. With Move 2005, Universal Project goes the industrial route with a mechanistic drum track, steady pounding subs, scattered sirens, horror flick strings and ghostly pads. Envision a cold, dank and haunted factory and you have "Move 2005". Optiv conjures up a filtered b-line which morphs over a running break while an arpeggiated lead plays peek-a-boo with the whispered word fever as they both fade in and out of the track. All in all, a solid single worthy to awaken this hibernating label.

6 Visionary - She Makes Me Feel - 31 Records

Slightly ho hum release from 31 here. Don't get me wrong, there's nothing actually wrong with the tunes on here, the A side is a reasonably nice ragga tinged roller and the B is fairly bubblin'. Now comes the but... when two exciting new producers get signed to one of the most respected label's around I'm expecting something really, really special to come from it. Unfortunately this 12" just doesn't quite meet my expectations, this style has been done a lot, lot better and by Visionary themselves! Not essential, but nice enough. Also watch out for releases from Ill Logic & Raf and Devize & 3A.

6 TKO - Mitsubishi / Beetle Crusher - Abstract Inc

The second outing on TKO's fledgling imprint, Abstract Inc., sees the crew present two new tracks, "Mitsubishi" and "Beetle Crusher". "Mitsubishi" is all about tearing reeces, driving beats and grungy wobble with a slightly out of place vocal sitting on top. Flip for steppy wobble and off key circus-esque leads.

8 Beta 2, Calibre, Zero Tolerance - Secada - Advanced

There's a strong Irish connection in place for the latest offering from Total Science's Advanced imprint. Beta 2 & Zero Tolerance team up for the A side, "Secada". A suspense filled intro builds rapidly with floating vocals before dropping into a simple but effective three note bassline reminiscent of late nineties Ram Records. Zero Tolerance then collaborates with Calibre for "Diamonds & Pearls" on the flip, a soulful roller with sweet understated vocals and deep, warbling bassline. Also watch out for Hold Tight's "Mr Brown" b/w "On Track".

8 Baron - Squelch (Sub Focus & Gen Dub mxs) - Baron Inc

Next up we have two remixes of Baron's Squelch on his own imprint, Baron Inc. Sub Focus take's care of the a side with a track that kicks off with distorted crunchy beats and builds until dropping to a robotic "squelch" vocal. Solid beats and jump-up styled basslines roll on for an infectious dancefloor treat. Flip for Gen Dubs take on the track with plenty of wobble, sirens and stompy beats.

7 Chase & Status - Iron Fist / Zulu King - BC Presents

Immediately recognisable from the off, "Iron Fist" has been receiving plenty of airplay from many of the scene's top players. The steady buildup with its synth stabs and stepping bouncing beats soon gives way to dirty bending reeces and sub bass switches. Flip for some zulu inspired, percussive rolling techiness.

8 Chase & Status - Loves Theme / Wise Up rmx - Bingo

Steering away from their usual tougher output for the likes of Renegade Hardware, Chase & Status come with the soulful liquid vibes for Bingo, whilst still keeping it dancefloor. Fusing horns and organ stabs with delicate amens and rolling bass all topped off with sweet soulful vocals make this a sure fire winner. Flip for "Wise Up" remix, a jump up affair with wobble bass and syncopated beats.

7 Amit - 2nd Cut / Immigrants - Bingo

Seriously heavy business here supplied by the dub friendly Amit on the ever versatile Zincs' Bingo label. Down tuned vox and modulation guitar feedback tone on "2nd Cut" row you down a river of half timed tribal step beats and subtle but deep bass pillows – hypnotic. Bust it over for cold, cold emptiness on "Immigrants" with bleak tones and arctic drifts teased by delicate beats and punishing sub zero sub bass. Atmospheric down to a tee,devastating in any situation.

7 Baron & Pendulum - Guns at Dawn - Breakbeat Kaos

As you would expect, what you get here is immaculately produced beats and grimey bass that's the obvious combination of Baron & Pendulum's styles. There's nothing groundbreaking on this 12", it's exactly what you're expecting from a team up like this and if you're looking for something fresh and exciting then you're barking up the wrong D&B tree! However, it's not always about challenging the norm, this 12" is all about sheer dancefloor killing power of which there's plenty. If I was reviewing this release for the Sun I'd describe it as "A perfectly enjoyable D&B romp!". If you like Baron, buy it, if you like Pendulum, buy it, if not, avoid like the plague!

7 D Kay & Mat - Planet Music / Uncovered Funk - Brigand

The second outing on D.Kay's imprint, Brigand, sees the man himself stepping up for the a side, "Planet Music". Ethereal strings and pads drift effortless over purposeful beats and twisted gnarling bassline. Flip for "Uncovered Funk" which sees D.Kay teaming up with Viennese promoter & DJ, Mat. "Big Band"-esque stabs punch through simple wobbling basslines & tidy, driving beats.

7 Counterstrike - Spinal Tap / Diablo - Cell Recs

Two well crafted cuts from this South African production duo. "Spinal Tap" moves along and develops smoothly with out every really tiring but it's "Diablo" that's the one to watch. Tough off step beats slam against deep drop subs and super cool vocoder line, Hardware at The End style. Not a killer 12" but it will definitely work on the dancefloor if you're in to harder beats.

8 Blame - Rise of the Machines EP - Charge

Next up we have four new tracks from long time soldier, Blame on Mampi Swifts Charge imprint. The titles track, "Rise Of The Machines" is all about industrial, robotic noises from some kind of post-apocalyptic Matrix-esque nightmare before slamming into firing drums, tearing leads and driving sub bass. "Planet 2 Planet" is more slightly moody rollage with old school synths and plenty of attitude and "Tomahawk" starts serenely enough before dropping into more tearing, dirty leads and stabby "woo" vocals.

8 Q Project - Greatest Thing / Rat in The Kitchen - CIA

The Oxford based Quiffmeister's back again with two new tracks for his own imprint, CIA. The ever-prolific half of Total Science has conjured up a track that spans between upfront dancefloor and Liquid Funk with consummate ease. All about the pitched up bassline, the track rolls through nicely with sumptuous ease over trademark basses and signature vocals. "Rat In The Kitchen" is more Liquid vibes with soulful vocal line and plenty of groove.

7 Aries / Visionary - Herbsmoke / Sail On - Co Lab

Co Lab recordings present two new tracks laiden with reggae vibes in keeping with the current trend. First is newcomer Aries with "Herbsmoke" with its stomping subs, reggae horns and "All The Herbsmoker" vocals. Flip for Visionary's "Sail On", with yet more reggae vibes and tough sub b-line. Two good solid tracks but neither groundbreaking.

8 Rebel MC ft Top Cat - Champion DJ (rmx) - Congo Natty

For those that don't know, Champion DJ was a MASSIVE tune back in the day. Combining the unmistakable ragga vocals of Top Cat rolling sweetly over tasty rolling beats and bass. The task of bringing a track like this up to date is an unenviable one in many ways but if there were ever a duo capable of doing so, it's the Ebony Dubsters, Shy FX and ever-capable sidekick, T Power. Layering skanking reggae horns over a trademark Dubsters bassline and beats combo, the tune compliments the vocals perfectly and the whole thing works to a tee. Flip for a VIP jungle mix.

6 Alias - Can I - Critical

Can't deny the lush atmospheres, reversing textures and vocal character on this one but, even alongside its dub tone bass and lively drums, it does get a bit repetitive. Tougher beats on the flip with more deep sub boom and a tighter funk vibe. Play this 12" in the right place at the right time and you've got a potential blinder, if not then it's just a little bit non descript.

8 Verse & Keaton - White Crow - Crunch Recs

Next up on MC Verse's Crunch Recordings is another quality collaboration backed with some more of Verse's solo production. It seems Verse is just the man to bring out Keaton's softer side too, practically bursting with musicality 'White Crow' is quality tunage from start to finish, deep and enveloping stuff with a rumbling bass to keep you moving. Flip over for 'Journeys Through Haze' and it's evident that Verse's production can stand on it's own two feet, deep bass and hefty breaks let this one roll on and on. Can't wait for the next one from Crunch, wicked stuff.

7 Peshay - Buzz / Atlantis - Cubik

Two new slices from Peshay on his own Cubik imprint come in the shape of "Buzz" b/w "Atlantis". "Buzz" is all about jazzy stylings with an intro full of horns, crowd cheers and sweeping zaps. The drop sees an off key squelchy bassline roll out over steppy beats with more floating jazzy spot effects. Flip for "Atlantis", a moody stepper with sparse bass and floaty atmospherics. Also watch out for Peshay vs Neil Mac vs AMC – "Scorpion" b/w "Acid Jazz".

7 Kubiks & Lomax - Reveal It / Off the Grid - Defunked

Fellowships Defunked label continues to produce good quality dancefloor "Liquid" with their latest release seeing Kubiks team up with Hold Tight's Lomax. "Reveal It" is all about the smooth vibes, punchy drums, heavy subs and modulating atmospherics. Flip for "Off The Grid", all sultry vocals, moody pads, tight drums and chunky bass.

7 Tactile - Aldabra / Caravan - Dispatch

The trio of Hungarian producers, Chris Su, SKC & Bratwa go under the name Tactile for their group efforts. Here they've come up with two deep, rolling numbers for Dispatch Recordings, the first of which is "Aldabra". Old skool vibes is the order of the day here with deep 808 style subs and minimalist style production. Flip for "Caravan" with its simple rolling breaks, rumbling subs and slightly eerie atmospherics.

7 A Sides - Rat Race / Heat - East Side

A-Sides steps back with his gritty yet refined production once again. "Rat Race" chases intricate ride swing beats and a dope dub Randall b-line peppered with rave horns and hollow chords – like Paradox meets old school Virus business (just a shame about the Amen in the second half but I'm sure it will be good for mixing). Flip for more live abstract raw jazz with slightly more depth. A well balanced 12" from A-sides, he always draws you in.

8 Gachet - Remember... (Phantasy/Shodan rmx) - Easy

Ok, this better be good... 'Remember The Roller' is one of my favourite tunes ever, in fact, it's one of the tunes that got me into D&B in the first place! Well, thankfully, Phantasy & Shodan have kept the vibe of the original and just added a fatter break here and a fuller bassline there. Lovely stuff, my favourite D&B tune brought bang up to date right before my eyes. If you remember the original, don't think this is gonna be a sloppy jump up massacre, pick it up, slap it on the deck and give it a whirl, it's really rather good. If you don't remember the original, this remix is certainly the next best thing, pick it up and see what all the fuss is about.

9 Sabre - Carefree / Open Sesame - Emcee

London's Sabre rocks out on GQ's Emcee label in true style having had support on this one from the likes of L Double and Bailey. Float away lush flute vibes give birth to the sickest pluck phase notes and sub alongside militant groove beats before opting for a different bass pattern on the second drop. Headz style - rewind business. "Open Sesame" on the reverse is an ideal opening tune or mixing tool with it's rollin' attitude beats and simple tech sounds – just enough to keep you bubblin'. Go check it.

8 V/A - Ten Years of Flex Vol 2 - Flex Records

Surprisingly smooth and textured beats on the A side courtesy of KD, 'Can't You See' comes with some deep and delicious atmospherics and dreamy chords. Flipping over you get a dub tinged amen work out from Gravity. 'Satta' brings that familiar dubbed out vocal over heavy breaks and bass combination that I'm very fond of. All in all a nice and above all unexpected release from Flex, nice to see L Double bringing a range of flavours through. Here's to another 10 years!

7 Red One - Pump Up The Volume - Frequency

It's been a while since we've heard anything from Ram head honcho, Red One, so I was certainly interested to see what he's saying on this this new single from Ram sister label, Frequency. "Pump Up The Volume" is a typical Ram roller with stabby distorted subs, menacing vocal samples and tight, crisp drums. Flip for "Forest Muncher" with its distorted leads and warbling bass. Also check for Shimon & Sonic's 'Hill Billy'.

6 Hazard - Times Up / Surpise Surprise - Frontline

Hazard takes the trip over to sister label Frontline for two of his trademark jump up cuts. "Times Up" is all acidy squelches and tough crashing beats. Flip for "Surprise Surprise", with its tight rolling beats, sirens and nasaly jump up bassline. Pretty standard Hazard fare to be honest. Also check for DJ Evol's 'Going Rough'.

7 Clipz, Krust & Die - Channel Rock / Brainwash - Full Cycle

Something a bit deeper and heavier from the Full Cycle camp, Clipz & Die's "Channel Rock" is all about sub. Dipping, pitching subs sit perfectly over amen driven beats, accompanied by what seems to be the obligatory reggae samples nowadays. Simple but very effective on the dancefloor. Flip for Krust & Die's "Brainwash", a funked out number with trademark Full Cycle bassline.

6 Krust, Die, Roni Size, Surge - Its A Trap (Clipz rmx) - Full Cycle

Full Cycle present two tracks taken from Die's Cross Collaborations CD (as reviewed in very this issue). Clipz reworks Krust & Die's "It's A Trap" with stepping drums, stabby bass and eerie floating vocals. Flip for Roni Size & Surge's "Class Act" with its militant, marching beats and simple growling bass. Not exactly the strongest Full Cycle we've had in for a while.

Hazard · Ebony Dubsters · Marky · Klute

8 Digital - No More Violence / Red Hot - Function

Yet more dub reggae stylings here but this time from the original jungle dub master himself, Digital, for his own imprint, Function. "No More Violence" features the sweet vocals of Irie J and switches back and forth between sub driven sections and nasty reeces and tramen sections. "Red Hot" is more of an Amen tearout with a stop start jungle kinda feel and thunderous subs.

7 Alex Phountzi - Another Way (MIST rmx) - Funk of Fury

Marcus Intalex & ST Files take up the remix reigns for "Another Way", originally by the luxuriously named Alec Phountzi & Xantone Blacq. Deep and soulful as always, Xantone Blacq's vocals sit perfectly over tight, rolling beats, deep subs and uplifting strings and pads. Exactly what you'd expect from the Manchester boys.

7 DJ Hazard - Bubbles / Enuff is Enuff VIP - Ganja

More dancefloor wobblings from Birmingham based Hazard in the shape of "Bubbles" b/w a VIP rerub of "Enuff Is Enuff". Opening with Exorcist-esque intro tinklings, the tune drops quickly into trademark Hazard beats and understated growling wobble bass. Flip for an unconvincing VIP relick of "Enuff Is Enuff" minus the best bits if the original.

9 Potential Bad Boy - Warn Ya (Ebony Dubsters mx) - Ganja

Opening with one of MC 5ive 0's trademark dialogues, the Ebony Dubsters go to work on Potential Bad Boy's "Warn Ya". You know what these guys are about by now, phat basslines and skanking beats and with a dollop of those mythical "vibes". "Warn Ya" is a typical example of this formula at its best and rolls out neatly with dubby "Never can say me didn't warn ya!" vocals. Dancefloor drum and bass at its best.

9 Makoto & Conrad - Golden Girl - Good Looking

Somewhat reminiscent of the Good Looking of old, "Golden Girl" is quite frankly a masterpiece. Simple and beautiful in construction, Conrad's vocals sit perfectly on top of Makoto's sumptuous blend of tight rolling amens, emotional strings and pads and thumping sub bass. If you buy one drum and bass record this year, make sure its this one.

7 Rhythm Beater - Midget wit a Bora / Pinball - Graff

The Graff Series continues its assault on dance floors with its third release. Rhythm Beater delivers some distorted & disjointed funk on "Midget Wit a Bora". You can feel the bass being crunched and squeezed out on this one. Beny Page never disappoints as he blends entertaining video game melodies with drum and bass on the flipside. Think of an arcade outfitted with subwoofers and you've got "Pinball".

7 The Upbeats - Late Night Fright / Gospel - Habit

Next up we have two tracks from New Zealand based duo, The Upbeats on Habit Records. The Australasian guys definitely have a certain sound running at the moment and both tracks here are typical of this. "Late Night Fright" features sweeping reeces, arpeggiated leads and and stuttering off key beats while "Gospel" is all about dirty phasing leads and heavy stomping beats. Two solid tracks to keep the balling rolling over at the rapidly emerging Habit Records. Also check for Chase & Status' 'Hoodrat'.

7 Eddie Woo - Made Up Funk / Thinking of You - Hi-Lite

Bongos, horns and warm keys are the order of the day for "Made Up Funk" from Eddie Woo for Ram's brand new Liquid Funk sister imprint, Hi-Lite. Acoustic guitars, "I keep thinking of you" female vocal lick, driving subs and delicate amens all combine to create "Thing Of You" for the flipside. All in all, a nice introduction for this brand new label.

8 Logistics / CLS & Wax - The Trip/Quite Perfect - Hospital

After the run away success of "Together", a follow-up single had to be strong and quite frankly, this is SLAMMIN'. Epic and swirling, the track perfectly combines soulful vocals, mildly warbling, rolling bass and crisp, tight breaks. On the flip, Polish new boys, CLS & Wax flex some electric guitar loops, strong beats and pounding bass for "Quite Perfect". Buy this record on sight. Standard.

8 DJ Probe & Sylo - Ghetto Dub / Booby Trap - Infrared

The reggae tinged Ghetto Dub and the straight up rump shaking badness of Booby Trap have been livening up the latter half of my sets recently. So, to put it simply, if you're a fan of Infrared this'll be right up your street, if you're not a fan then I suggest you give it a go anyway... it may surprise you too!

9 Marky & XRS - Butterfly / The Wizard - Innerground

Absolutely stunning stuff from the Brazilian wonders here. 'Butterfly' is without a doubt one of the best tunes I've heard in a long time. Beatifully crafted synths over the warmest bass and seasoned with a sprinkle of that classic 'Horizons' break. Lovely stuff, one you'll be able pull out again in 6 months and still raise a smile. On the other side 'The Wizard' provides a more traditional Marky & XRS sound, funky and organic, this one's a nice enough B side, but it's seriously overshadowed by the sheer gorgeousness of 'Butterfly'. Buy it, play it to death and then buy another one!

7 DJ Audio - DJ Audio presents EP - Invaderz

One third of Resonant Evil, Audio, whips up four new tracks for the Invaderz imprint where he has collaborated with various artists. "Fast Trip" sees him team up with the other members of Resonant Evil, Wrisk & Mackie for dirty reece driven effort typical of their style. "What We Do" alongside Lorne is more of a techy roller whilst "Vader" with Illusive is a tearout beatfest featuring a cheeky sample from the forthcoming Star Wars film. Last but not least is "Changes" with Jatt which is a surprisingly mellow roller with plenty of atmosphere.

7 Potential Bad Boy - L.O.V.E. - Jekyll & Hyde

The first release on Potential Badboy's brand new label, Jekyll & Hyde see's the man himself rolling out two characteristically reggae tinged tracks. "L.O.V.E." is all about dancehall vibes with sweetly sung lyrics draped lovingly over the top of solid, chunky beats and smooth subby bass. Flip for "Strictly Drum And Bass", another bass fuelled, dancehall tinged number.

7 V/A - Jerona Global Sessions Vol 1 - Jerona Fruits

Jerona Fruits present four tracks from across the globe. First up is Australia's Greg Packer alongside Mc Assassin with "Supernatural", a soulful dancefloor roller with an edge of toughness. Switzerland's Mijatoho & Tin Man give us "Better Run", a bongo driven piece with plenty of funk and attitude. Dubwise is the order of the day for Uk based Andyskopes' "Africa is Zion" layering dub vox and effects over amens and deep sub as is the current trend. Wrapping things up nicely is France's FX909 with a warm, sensuous slice of rolling liquid DnB.

8 Loxy & Ink - Zulu Revolution - Karma Music

Oh yes! Been waiting for 'Zulu' since I heard it on Keaton's recent 'Refuge Sessions' mix for Dogs On Acid. Absolutely rolling, tribal business all the way, percussive layers keep it moving all the way through and this is certainly the best tune I've heard from Loxy & Ink in a long time. Flipping over for 'Revolution' and you get even more tribal and even deeper stuff, classic breaks and more rolling percussion keep you locked into Loxy & Ink's groove right til the end. A solid first release for Karma, let's hope they keep it up.

8 Artificial Intelligence / Quiff - Uprising VIP / Soulstar - Liquid V

More rolling loveliness from the Liquid V camp in the form of a VIP mix of Artificial Intelligence's massive "Uprising". Dramatic stabs and strings pepper the intro as the winding, bubbling bassline kicks in and beats roll out with haunting female vocals dripping over the track. Lovely but not that much difference from the original. One half of Total Science, Quiff takes charge of the flip side with "Soulstar", a bongo fuelled slice of bass driven funkiness.

6 Cybin - Dubwize / Desert Storm - Lockdown

Southwest based Lockdown Recordings present two new tracks from label stalwarts, Cybin. "Desert Storm" combines stepping drums with soaring reeces while "Dubwise" stomps along with a stabby, uptempo bassline and occasional spot effects. Hardly inspiring but fairly solid nonetheless.

8 Klute - Dont Wanna Be Alone - Metalheadz Platinum

This one's a beautiful vocal cut that feature's a sci-fi, synthy intro and a simply stunning female voice, half sung, half whispered, that could easily lull you to sleep if it wasn't for the rolling percussion and subby bass that keeps your body moving. Lovely. Flip over for the doom laden Rosemary. Breathy voices, horror movie strings and a dubby bassline keep the intro to this one feeling truly sinister. Klute keep's the tension building with every new sound introduced. Unfortunately, I do feel Rosemary could have come in just that little bit harder to completely satisfy me, hence only 8/10 and not 10/10 for this nonetheless essential wax!

8 Mr L - Back to your Roots - Mr L Records

The artist formally known as Jonny L returns from a short hiatus with two tracks on his new label, cunningly entitled, Mr L Records. "Back To Your Roots" is currently doing damage to dancefloors around the globe in the hands of a number of big name DJs. Simple in construction, the track relies heavily on its infectious vocal hook and stomping, militant beats. Flip for more minimal beats, sweeping atmospherics and slightly odd "Your Son Needs You" vocal hook.

7 Rising Sun - Well Well - Mac II

Sliver blade break, gangster film intro busts to low sine bass and just keeps on moving, delivering plenty of bruises on the way – 200 capacity low ceiling club business. Neuro step on the b-side with suitable bass and eerie old skool flavour stabs – sexy. More refined tough crunch beats on Randall's Mac 2 imprint - a mature sound.

8 Basic Operations & Chino - Day after Tomorrow - Nerve

A welcome return for Nerve who've managed to get themselves back on track following the demise of Alpha Magic. Now, with new distribution and plenty of sickness on the release schedule, things are finally looking up... now, onto the music. 'Day After Tomorrow' brings a beaty and the beast, liquid funk, amen mash up to your ears, nice enough but my money's on the flip here. '15 Minutes' brings subtle and understated chords and tiny hints of growling AI style bass topped with diva vocals that make you melt where you stand. Lovely, lovely stuff and a great (re)start for Nerve.

8 V/A - Deep Sound EP - New Identity

The more musically orientated arm of DJ SS' Formation Records group, New Indentity presents a 4 track EP, "Deep Sound". First out of the blocks is Q Project's "Self Assessment" backed with Xample and Adrock feat. Zaniha's "Destructive" with its sweet vocals, driving beats and solid sub bass. Newcomers Vital Elements follow up their debut on Formation's Powerplay LP with a track entitled "Sunshine State", full of lazy summery vibes and catchy filtered synth bass. The pick of the four tracks is Gen Dubs "Midiman" with it's big band-esque stabs, rolling percussion & "Ease My Mind" vox.

6 Endemic Void / Tundra - Off The Market - Offshore

Two quirky numbers here from Offshore Recordings. The first of which "Off The Market" is definitely the more solid of the two with its stepping beats and eerie vibes whilst everyone's most hated vegetable, "Sprouts" plinks & plonks along in a warm fashion without ever really going anywhere.

8 The Outfit - Rockstar EP - Planet Funk

With "The Rockstar EP," The Outfit show why labels Planet Funk, Good Looking, Hospital and V are knocking down the door of their studio. The title track drops a punky female vocal over an aggressive yet funky bass line and a driving drum track. "Topless" & "Wantin' You" nab some House flavor with mellow US Garage keys, a lil' bit of funk guitar, jazzy licks and diva vocals. "Shine" is runnin' with a classic conga loop, smooth bass melody, and slick keyboard vamps. The Rockstar EP is a balanced pack well worth shelling out a tenner for (something some labels just don't understand these days). Definitely keep your eyes locked on this funky funky duo.

8 Sholto - Sleeper (Silent Witness & Break rmx) - Pollen

Opening with a wicked gospel organ loop and floating atmospherics, Silent Witness & Break's take on Sholto's "Sleeper" is a slightly more understated piece of work from the DNA Audio stalwarts. As the track rolls out, jazzy piano riffs, and lush pads glide effortlessly over rolling beats and subtle bass. The track lifts up a bit further down the line with some muted squelchiness hinting at the pairs usual output.

8 Craggs & Parallel Forces - 100% Poison - Product

Fresh from their massive debut on Valve, "Fizzy Piglets", newcomers, Craggz & Parallel Forces have started their own label, Product to showcase their own work and work from like-minded artists. "100% Poison" carries on their style of tough, aggressive drums underpinning funky guitars and pounding subs. "Flatfoot" is more of a dubbed out effort with horns and dub effects drifting effortlessly over more amen laden drums, thick sub bass and vocals from Geordie vocalist, "Stig".

7 Generation Dub - Bussup / Your Dead - Propoganda

The ever prolific Geordie duo, Generation Dub have two new slices of dancefloor business for their own imprint, Propoganda. "Bussup" on the A side is a warbling little number with nice vibes and is perhaps more sedate than your average Gen Dub offering. The flip, "Your Dead" is more standard G Dub fair with a sparse intro and trademark warping bass.

9 D Bridge/Fierce / Break/Hydro - Twilight - Quarantine

D Bridge is going from strength to strength at the moment and this is yet another top notch example of why he is so highly rated by those in the know. This time teaming up with Quaratine owner, Fierce, "Twilight" is beautifully constructed slice of drum and bass, teaming lush keys, crisp & precise yet chunky beats with a big old slab of dirty bass. Break & Hydro take centre stage for the flip with "Immaculate" with its ethereal strings and sweet, haunting vocal, before once again being underpinned by a phat slab of

DRUM AND BASS REVIEWS

D Bridge

Sub Focus

Artificial Intelligence

Drumsound & Bassline Smith

sub bass. These are two very well produced slices of drum and bass, which everyone should take a minute to check out. Watch out for D Bridge and Fierce's album coming soon!

9 Sub Focus - X Ray / Scarecrow - RAM Records

After several exciting 12"s, the Hornchurch massive have locked down the services of Subfocus on an exclusive basis. His debut on the mighty Ram Records, "X Ray" does not disappoint with its simple yet highly effective construction and super catchy lead hook. You'll know all about this one by now! Flip for "Scarecrow" which rolls out with more a tech styled bassline and bongo driven beats.

7 GPK - Vector Sigma / Percocet Nightmare (rmx) - Reapa

Brand new label, Reapa Records, kicks off with two dirty slices of dancefloor mayhem. First is GPK's "Vector Sigma", with its tearing basslines, urgent beats and robotic, vocoded vocal samples. Flip for Bad Ace Inc.'s remix of "Percocet Nightmare", full of twisted bendy basses, thundering subs and aggressive drums. A good solid debut for the label.

7 Phobia & Enjay - Look for Me - Renegade

Renegade Recordings roll on with a next 12" from Phobia & Enjay. Phobia goes solo for the a side, "Look For Me", a tasty rolling number with warping leads, bongo driven beats, soulful vocals and interesting melodies. The flip sees Phobia team up with Enjay for "Understanding", a chord driven roller with bendy strings and a dab of good old soulful vox.

8 DJ Samurai - Bizness / I Wanna Tell You - Restless Natives

Scottish based Dj Kid's Restless Natives imprint is back with two new tracks from DJ Samurai. "Bizness" is all about jazzy trumpets and complex breaks, before sliding effortlessly into storming double bass and more frantic drums. Flip for a much more sedate Liquid Funk affair in "I Wanna Tell You", featuring acoustic guitars and Charlotte on vocals.

8 Marcus Intalex - Afrikaa / Bridge The Gap - Revolve:r

Following on nicely from last years "Zumbar" b/w "Temperance", the Soul:r & Revolve:r head honcho presents two more solo numbers. "Afrikaa" is unsurprisingly tinged with ethnic African flavours, rolling percussion and a simple but affective bass lick. "Bridge The Gap" stomps along nicely with floating "ahh" vocal lead, stabbing sub bass and slightly technoy bleepage. More niceness from the Soul:R camp, watch out for the forthcoming Mistical album due sometime in Autumn.

8 Visionary / JuJu - No 9 Dub / Burning - Revolve:r

A real north American connection here on the other release from Revolve:r this issue. Dubwise vibes are the order of the day with rapidly rising Canadian stars, Visionary taking control for the A side, "No 9 Dub" with its dub effects and soulful dub vocals. The US's own Juju takes over for the flip with "Burning". Reggae horns pierce thru layers of percussive drums and deep sub bass for a chilled reefer smoking roller.

8 Holdtight / B Cee & Lomax - Your Eyes - Rubik

Fresh from their biggest release to date (CLS & Wax's 'Leisure' being played by everyone & their mum!), Rubik Records bring you two more lovely wedges of liquid funk. Holdtight roll ever onwards on their way to World domination with 'Your Eyes', soulful vocals glide over tight breaks and dreamy chords, one of their best moments to date in my opinion. Meanwhile B Cee & Lomax are bringing back that atmospheric flavour with the Good Looking-esque 'Slow Burner', more proof that these two are names to watch in the near future.

8 Shock One - Silverscreen - Shogun Audio

The antipodean invasion continues with another act rolling off the seemingly endless production line of Aussie talent. Shock One, aka Jay & Karl, started producing D&B whist playing in the same band as Pendulum's Speed & Anscenic. Both cuts are on the dancefloor tip with plenty of dirty reeces, clever drum edits, and well, Pendulum-esque stuff. Well produced and guaranteed to rock the dancefloor.

7 SPL - For the love of the Game - Sinuous

Described as "an acid laced nightmare" 'For Love Of The Game' is obviously not for those with weak hearts, minds or bladders! Having said that, this one isn't just a load of noise slapped on vinyl, SPL has certainly got some skills and is showing himself as a name to watch in the hard & dark arena. 'Let The Dead In' rolls on a similar vibe, heavy as a bag of bricks style. Plenty of twists and turns make this techno fuelled belter a must for your box, if, of course, that's your thing.

7 Sonic & Ed Rush - Kinetic / Tenshi - Space Recordings

House and disco vibes prevailing on the A side of this wax, not what you'd necessarily expect from this team up, but made all the better for it. A distinct sci-fi feel washes over 'Kinetic' alongside bouncy, rolling bass that's sure to move the floor. On the other side Sonic's solo effort 'Tenshi' brings some nice elements, particularly the strings that slide in and out of the mix, but I cant help feeling there's something lacking on this one which is a shame as it could've been a great tune, whereas it's simply an ok tune. Nevertheless, Sonic & Ed Rush means this'll sell by the bucketload I'm sure.

8 B Cee & Lomax - Misguided - Spearhead

Now you may not have heard of B Cee & Lomax yet, but trust me you will soon. B Cee is co-owner of one of the liquid scene's fastest rising labels, Rubik Records and Lomax is one quarter of Holdtight. Not that their new joint venture is here to churn out more of what you're used to, oh no. Misguided comes correct with some nice melodic vibes backed up by a moving snake of a bassline, liquid with a tougher edge. Meanwhile on the remix tip, purveyor of all things jump up and dare I say it, clowny, Nightwalker manages to refrain from the usual formula and produces something rather interesting with his remix of Lifelines.

8 Break - Submerged / Todays Special - Subtitles

One more well balanced 12" to add to both Subtitles' and Breaks' history. This release offers two raw, distorted, dirty and outright cold numbers with a subtle sick garage edge. Clean yet dirty, sparse yet full, alternative yet danceable, this record will grow on you, having already implanted it's twisted seed on first listen. Another happy reminder of the seminal impact of "Wormhole"; thank you Ed Rush & Optical, thank you Break.

9 D&B - Valley of the Kings EP Vol 1 - Technique

After murdering venues across the globe with a slew of dangerous releases the trio is back with more lethal weaponry in the "Valley of the Kings EP" series. The first disc contains the low and grimey "Underworld" which has disgusting amounts of bass all over the place. Busta Rhymes lets ya'll know that 'it ain't safe no more' in the extremely hummable "Newsflash". Odyssey synths are a plenty in "Without You" and "Evolution", concludes the pack by sending a barrage of distorted 808s and piercing leads to your chest. Drumsound & Bassline know what drives the floor mad (check the name). Heavy is the word!

8 Unknown Error - Shadows (Unicron rmx) - TOV

The inevitable remix of Unknown Error's storming debut comes curtosey of Unicron (aka Spor). Retaining the epic feel of the original, Unicron had toughened up the beats and rolled a warping, pitching bassline keeping the menacing feeling but making the track a bit more floor friendly. Flip for a jump up stomper called "Stomp Out".

8 D Kay & Lee - Rain / Take Some Time - Under Construction

It seems those clever chaps over at Dogs On Acid can do no wrong, following up from Future Prophecies 'Thunder & Lightning' comes the smooth and silky sounds of D.Kay & Lee's 'Rain' / 'Take Some Time'. Both tunes come with that deep and rolling flavour that D.Kay & Lee do so well, sweet melodies washing over razor sharp breaks, backed up with some absorbing bassline business. Originally slated for release on Timeless, I know there's plenty of you out there looking forward to this one, well now it's here! also check for the Duo Infernal release.

7 Concord Dawn - Blow / Vulcan - Uprising

Kiwi duo, Concord Dawn return from a short hiatus with two new tunes for the fifth release on their own label, Uprising. "Blow" is a haunting track lead by bleepy melodies, moody strings, pumping subs and rolling, crisp drums, more laidback than their previous fare. "Vulcan" is a heavier affair with odd, manic synth lines bubbling over tough Amens & thudding subs.

9 AI - Desperado / Movin' On - V Recordings

Insanely simple and yet wholly satisfying business as usual from the Artificial Intelligence lads. This style is AI's own and neither of these two tunes deviate from the expected formula, but when the music's this good, who cares? Desperado and Movin' On are both equally as playable as each other, and, as such, this release makes for a surefire hit with anyone that's a fan of silky smooth atmospheres, deep, deep basslines and bubblin' liquid beats. Buy on sight.

7 Fresh - All That Jazz (vocal & dub mxs) - V Recordings

Ok, before I start I need to point out that I'm a big fan of the Fresh / Darrison combination, their 'Sun Goes Down Radio Mix' was hot, their 'Red Mix' for Dogs On Acid was excellent, Darrison's original style seems to work really nicely over Fresh's unique brand of D&B. So, that's possibly why I'm so dissapointed with this 12", I hear nothing original or unique in this one. We have the tune itself, described as 'Trust Me VIP' as Fresh has merely robbed that famous bassline and dropped a note or two, and then we have Darrison with some rather random and if I'm honest cheesy lyrics over the top. For the dub mix which is an undoubted floor filler I'm giving this one a begrudging 7.

8 Friction - Nemesis / Monsoon - Valve Recs

Heavy dancefloor business from man of the moment, Friction on Dillinja & Lemon D's keystone imprint, Valve. "Nemesis" is all about menacing opening strings and paranoia bleeps before the drop sneaks in with heavy subs, Odyssey-esque pitching synth bass and nasty reece leads. Flip for "Monsoon", more rolling than the A with subtle Reggae overtones but still with heavy subs and tearing leads. A good solid follow up to his debut 12" for the label, "Soulsurfer".

8 Dillinja - Feel My Pain / In The Grind VIP - Valve

Two new slices of nastiness from the king of dirty beats & bass. "Feel My Pain" is a real Jeckyl & Hyde track which starts deceptively serenely with beautiful strings and pads and heartfelt "Feel My Pain" vocals before nose diving into horrible sweeping bass, filthy subs and trademark Dillinja chunky beats. "In The Grind" was a smash tune last year and this VIP should revive it's dancefloor appeal let down slightly by a really annoying spot vocal, "You're now listening to the sound of Dillinja...", totally unnecessary as it's pretty hard NOT to recognise a Dillinja tune and in particular, "In The Grind".

8 Violence crew - Welcome to Violence Samp - Violence

With the "Welcome To Violence" LP lurking just over the horizon, Hive's Violence has released two tracks as the sampler to the album. "Violent Sound" is typical of the label, solid beats, filthy slabs of nasty reece bass and manic detuned violins. Its really all about Dom & Roland's reworking of Hive's matrix inspired "Neo" on the flip. Dom's taken the original and fed it crack for a week. Off-key choral pads drift menacingly over the original intro strings with ominous tinkling pianos before dropping into super-charged horror bass. Very nasty yet intensely musical at the same time.

8 Skyver & DJon - Start the Riot VIP / Dusk - W.A.R

Yet another Aussie connection here with two guys heralding from Adelaide, Skyver & D Jon presenting two new tracks from Simon Bassline Smith's WAR imprint. "Start The Riot VIP" is all dirty leads, heavy stomping beats and swirling synths. "Dusk" on the flip starts menacingly with interesing synth textures before dropping into more dirty reeces, tight rolling beats and ethnic vocals a la Eric B & Rakim - Paid In Full. Once again the Aussie prove they have their own definitive style and roll may it continue.

9 Unknown Artists vs Toni Braxton / Maze - White

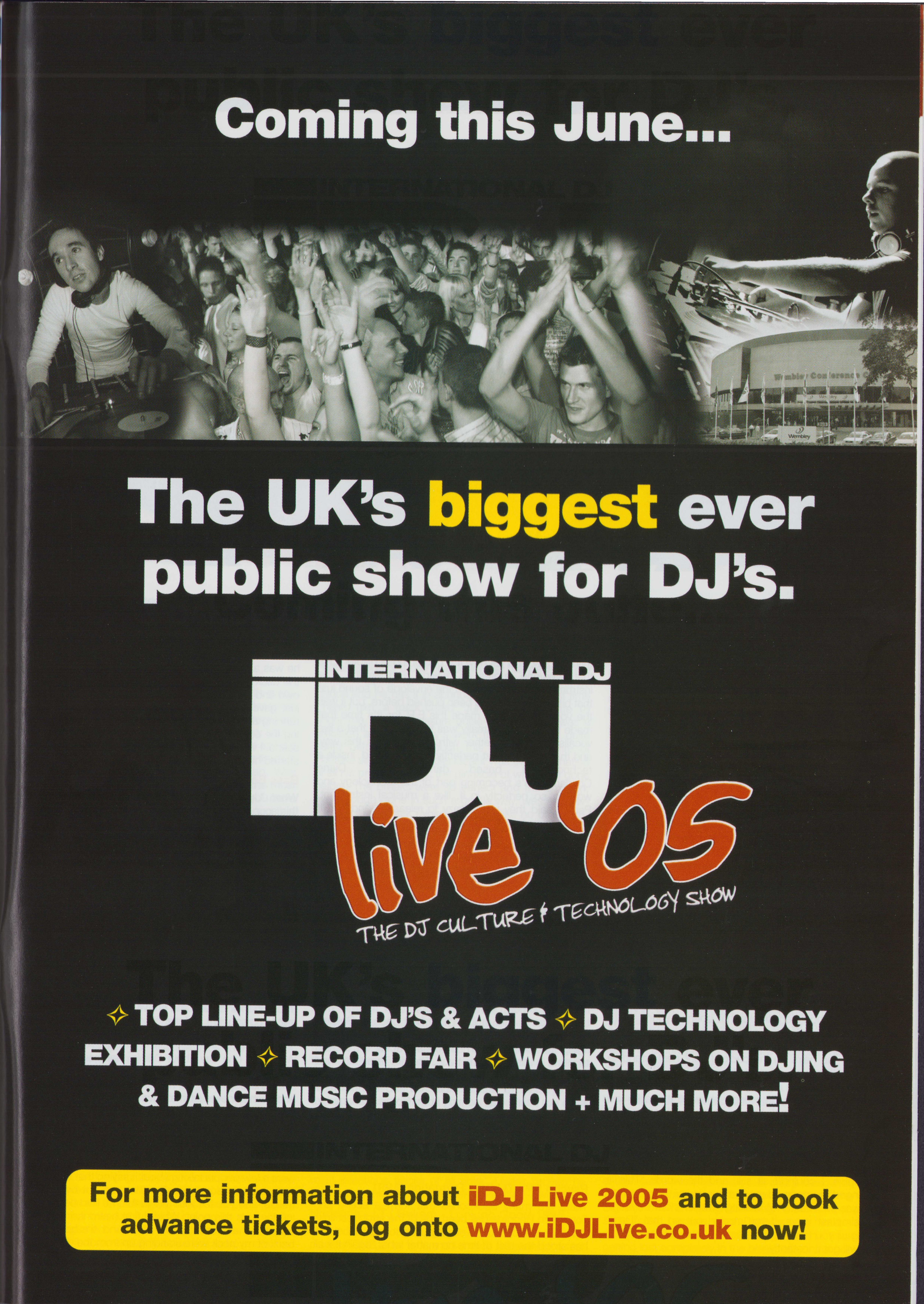
Lovely bootleg business here, rather than taking an accapella and building a rather inferior tune around it, these two booties offer you silky smooth beats and well constructed D&B with the added extra of some famous vocals. First up are Rubik Records owners Kubiks & B Cee, dripping with gorgeous vocals courtesy of Toni Braxton and then soaked in their own brand of liquid funk, 'Let Me Show You' more than does the job. Flipping over however and you find Greg Packer going to work on 'Joy & Pain', with beautiful, funky bass and lady loving beats, this one is an absolute killer and will bring a smile to even the grimmest of junglist faces!

8 Raw Bug vs Roni Size - Rise Up (Anti mix) - White

Well honestly my first thought when this rather strange 7" landed on my decks was "What the Hell is this all about?". Being even more honest I'm still wondering! I'll attempt to explain as best I can. Somewhere in Bristol there is a man who goes by the alias Raw Bug, into this shadowy figure's hands came some studio DATs containing recordings from Roni Size's Return To V LP. Now Raw Bug with his twisted genius has decided that what Rise Up needed was his own "Anti Mix" version, complete with punk and rock vibes that's just so different I have no choice but to play it over and over. Now I'm not gonna front here, this tune is just like Marmite, you're either gonna love it or hate it, I'm slotting myself firmly into the former category but I'm sure there are plenty out there who'll disagree with me here! Possibly the strangest thing through my letterbox ever.

9 Laroque - Get Your Hands Up / Shock - Wildstyle

Get Your Hands Up indeed! Some seriously tasty, piano led, liquid funk here, perfect to get those hips wiggling and those arms waving. Constantly building and evolving, the A side is a sheer joy to play and holds your interest from start to finish. Flip over for Shock and you get a nice deep roller, not quite the calibre of the A side but a nice tune nonetheless. Can't wait to hear more from Laroque, one of D&B's brightest hopes if you're asking me! Also props to Miss Wildchild for her continued diverse output, nice.



DJ STORM

DIGGIN IN THE CRATES

Welcome to this issue's Diggin' in the Crates, we have roped in the inimitable talents of the mighty DJ Storm, someone who has more passion about beats than Jamie Oliver has for Cockney rhyming slang. On the eve of the release of her 'My Favourite 15' album for Metalheadz, Storm breaks down some of her most treasured releases.

Mr Kirks Nightmare - 4 Hero - Reinforced

When I first heard this track I knew there was a change coming. You had House, Acid and Techno going on, but this track was almost a combination of different elements being thrown together, something we had never heard before. The strongest part of this track being the breaks, they were so obvious and up in your face. Then the sample about "Mr Kirk your son is dead, he died of an overdose", it was so poignant at that time when you consider what was going on in clubs i.e. drugs. This track was unique in it's influence, and this track was coming out of Dollis Hill not America, it was the beginning of what we than called breakbeat and the start of the future of Drum & Bass. Reinforced were pioneers and this track is proof of that, they made so many things possible, and they were fearless.

This is Derranged - Doc Scott

Around this period in time we started hearing the word "Dark" and this tune was the epitome of so-called "Dark" tracks. But let me explain, "Dark" didn't mean something depressing or nasty, tracks that invoked the word "Dark" normally meant tracks which made you take note and listen, tracks that opened your ears to different sounds being worked through a computer and made you feel a little uneasy, that itch you can't scratch, the hairs on the back of your neck standing up, but this was a good thing. 'This is Deranged' moved me through my very soul the first time I heard it, I had been taping a Grooverider show off the radio and this was the last track he played, he didn't say who it was he just said try to get your head round this one, and boy did I! The end of this tape was played repeatedly over and over again it was just the most awesome thing I had ever heard, the way the chords slid down my spine, I coulnd't sit still, and the words "This is deranged" it unnerved me in a good way. Doc Scott to me was the master of evoking emotions out of you in the simplest ways, if you missed out on that "Dark" thang all you have to do is listen to this one track and you will get it instantly.

Internal Affairs EP - Internal Affairs - Reinforced

Well, what can I say about this E.P.? The one thing I can truly say is that it was way ahead of it's time and not everybody either got it or really understood what it was trying to say, and yet now it is one of those pivotal E.P.s that everyone quotes as making a difference. The instrumental tracks pushed the envelope of sound just that bit further than had been pushed before, but it was the vocal tracks that made this E.P. for it's time that made this unique. It really was the first time that a live vocalist worked together with this scene in this way, and that the vocal sat perfectly alongside and inside a technological based dance track, Diane Charlamagne's becoming part of the technology and working so perfectly in it, like a musical instrument. People said they were crazy to release it and that it would never be a success, that in this technologically based music that was being created a live vocalist played no part, when you look at how things have panned out today, they were not wrong just a few years ahead of the game.

Terminator - Rufige Cru - Reinforced

Well what can I really say about Goldie the man behind Rufige Cru, I saw him develop from someone who felt this music and this scene to someone, who, in my opinion, took DnB to a world that had never been able to access it before, what would our scene have been like without him and his music? It doesn't really bare thinking about, he has acheived so much because of his belief. When I first heard 'Terminator' I felt at that time it was a final product that had been in Goldie's head for a while, like a culmination of what he had been trying to express with previous tracks all coming together in this awesome track. The film Terminator had a totally futuristic storyline going on which Goldie was able to relate to with the futuristic and technological angle our scene was coming from, Goldie managed to encapsulate that futuristic feeling and sound all in one track and we all know how awesome the track is today, however at that time not everyone was able to get their heads around it, but it stands the test of time for one of the most pivotally important tracks for our scene.

Psycho EP - DJ SS - Formation '1991

There are many backbones that form a scene and Formation Records has been one of the strongest links that kept that backbone staying upright. It is a label that has stood the test of time no matter what, again it's all about belief and a love of what you are doing, and it's always been obvious to me that DJ SS is a perfect example of this. I first heard this E.P. in 1991, it didn't have anything written on it but I was advised that it was worth a listen. I was told the name of the artist and that he was a DJ from the Midlands. I could not take it off the deck every single track had a wicked quirk of it's own and the way the samples had been manipulated just gave me a wicked vibe, by now basslines were running and the ones present here were heavy, typifying the early sounds of what was to become the DnB scene. I was happy I had been given good advice and started hunting anything from this label down.

Bass Box - Noise Factory - Ibiza Recs 1991

When "Jungle" emerged it was obvious to everyone this sound was a British hybrid drawing from different sounds that were around at that time, the thing that really typified a track that was a jungle track more than anything was the basslines. They were huge and deep and thay made you go weak at the knees and you couldn't deny your moving to the rhythm of the bassline, which basically drew on Reggae basslines in a doubled up fashion. If you can find this gem of a track then you know exactly what I am saying, it was so fresh and sounded so new and alive and like I say the bassline in this track is what it was all about, a perfect example of one of the earliest purist junglist tracks ever made, if you manage to find it turn it up loud and feel that bass. Noise Factory were amazing at innovating the sound of Jungle they made some extraordinary tracks in their career, and I have to admit I hunted their tracks down with vengeance, never out of my box.

Deadly Deep Subs - Dillinja - Deadly Vinyl

What can one say about Dillinja that has not already been said, but true to say he's been representing DnB since the beginning, he has always been in my top 10 and he has never let me down. It is even hard to say what my all time favourite Dillinja track is, but I have chosen this as one of his most pivotal tracks. I had been collecting Dillinja tracks since his first release "Tear off you Chest" in 1991, but when I heard about 'Deadly Deep Subs' I had to get it as quickly as I could there were a few people talking about it saying that Dillinja had really brought some bassline that had not been heard before, and you felt with Dillinja that he had been working towards this point. When I first heard it, it felt really eerie but the bass took hold of me and the hairs on the back of my neck were standing up from the start to the end, this track was a body, soul and mind experience, and showed many the way forward. No-one quite makes a tune like Dillinja and he is one of those producers who has had so many pivotal moments but for me this point was one of the most important.

The Rise - Wax Doctor - Metalheadz 1994

I am someone who was totally obssessed with everything Wax ever made. I have mourned his departure from our scene, he was one of a kind. This track, not even the A-side but the B-side moved my very soul, I still get the same feeling today when I hear this as I did the first time I heard it, that's when you know a track is timeless. It opens gently with a rhythmic stab, Wax takes you deeper into it as it rolls, then into the most perfect breakdown ever just when you think you have gone as far as you can go he drops it on you and that sax sample kills it, just the most beautiful and musical pieces of DnB I ever experienced, thank you Wax Doctor... where are you now???

Cool Down - Andy C - RAM Records 1994

Andy C again is not only a fantastic DJ but has produced many pivotal tracks. We all have our favourites and this one for me is my all time favourite Andy C track, it is one that is always in my box when I am playing an old Skool set. It's all about the vibe it created, this came from the rhythm within the track, this happened from the moment the track started and this rhythm created a melody, as you were drawn into that melody in came the memorable vocal "Cool down the dancehall" and you knew the breakdown would come crashing down on you and it did. This track came at the height of the "Jungle" era and to me is a perfect example of it, very simple but effective, nice rolling breaks and a bassline to die for.

Pulp Fiction - Alex Reece - Metalheadz 1995

This is one of those tracks that will stand the testament of time, an all-time classic and I think that can never be disputed. Every time I have ever played it in an Old Skool set the crowd goes wild, it still sounds as good today as it ever did. It also has the opening of all time, you hear the beat and then the answering vocal, just like your heart beating then that undeniable bassline, such an awesome emotion. As it rolled the beats were perfectly placed to make you dance and the Arabian horn type sample just took you along in a hypnotic state,arrangement was so perfect too,this track not only got a bit down and dirty it also has to be one of the sexiest pieces of DnB ever, There were many facimilies of this track but not one of them ever came close this was a one time only never to be repeated.

Ni-Ten-Ichi - Ryu / Modus Operandi - Photek

Photek is one of those producers that has never let me down, in all his various guises he has something so unique and he has it in abundance. From the first time I heard him, a track called "Jump" on Certificate 18 under the Studio Pressure guise I knew there was a precision about this guy's work that we hadn't quite heard before. Even though this track was onre of Photeks slightly later tracks I feel it was the culmination of all his previous work, the pinnacle of what had gone before. The breaks were so perfect and the emotion, even though done in such a gentle way, was so powerful, to me Photek evokes emotion like no other producer,it is not the track itself it is the space in between the breaks and how Photek uses that space, very powerful indeed. To me that is the beauty of Photek is that he is able to simply but effectively get his point across. If you really want to understand then listen to Modus Operandi it may be downbeat, but it illustrates how delicately Photek can manipulate your emotions to make you feel sooooo good.

Your Sound - J Majik - Metalheadz 1995

J.Majik was someone Goldie discovered calling him his Wonderkid, when I first met him he looked so young, but as Goldie said don't let that deceive you here is a major force to be reckoned with. Again I heard a couple of things that Jamie had done on Planet Earth Records alongside Lemon D and they were very good I played them immediately, but I think what really brought J Majik to the attention of everyone was "Your Sound". This track again is a classic of all time, and it is one of the perfect executions of the "Amen" break. Right from the start the track shone with energy,with the opening chords made you feel good from the word go, Jamie setting up the perfect opening, by the time you were up to the break you felt like you were already rolling with it, then those immortal words "Your Sound" then BAM, boy did it drop, from such a great height, you just had to dance, it has to be has to one of the most infectious tracks of all time. J.Majik proved he was one of the all time kings of the break... awesome.

Horizons - LTJ Bukem - Looking Good 1995

This track is probably the most perfect and musical piece of DNB of all time,and I think it will stand the test of time always,again when you put it on it sounds as good as it always did. From the opening chords this track surrounds you and nurtures you to a comfortable safe place, then the vocal which informs you of your Horizons and on it goes in the most beautiful fashion never fading at any point the intensity always remaining the same. LTJ Bukem was a pioneer of this beautifully musical type of DnB, and Horizons brought a change in the way people perceived DnB.

Helicopter - Deep Blue - Moving Shadow

This again is one of those all time DnB anthems I think I played every single version of this track in whatever form it was released in, and all versions never leave my old Skool box. This was the ultimate DJ's track we just loved to mix it with it's unique clippity cloppity break, it was so infectious and it had this lovely chord rolling through it. Deep Blue are not around making DnB another shame, but this track had to be one of the all time break extravaganza's.

Urban Style Music - Lemon D - Metalheadz

Lemon D is one of those producers that has such an individual sound maybe he is not as prolific as other producers but when he does come with it, it is usually without a doubt awesome. I have to say that for me Lemon D can do most things and I have to give a mention to Fade to Black here to understand what this man can do with breaks. Urban Style Music to me was an important point it showed peolple how incorporating different styles in one track when done correctly can transport you. This track to me transports me to a smokey jazz type place where the air is heavy with atmosphere, and when he brought us the downbeat version Lemon proved he was a musician not just a Drum & Bass producer.

Spacefunk - Digital - Timeless

This has to be the undisputed tune of "The Metalheadz Sunday Sessions" at the Blue Note, it was a Blue Note tune and boy did we go crazy even when we heard the slightest bit if it being mixed in, it caused people to dance so crazily. The rhythm of this track was unique, it opened with an undeniable rhythm which was very tribal then came this stab and it built into a crescendo until DROP, the Amen break being executed only the way Digital knows how ,rough and tough with the most awesome rolling bassline which Digital is very famous for. I saw people back in the day losing it to this track and getting lost completely in the break, all control gone.

BLUNTED BEATS REVIEWS

compiled by SOTO & Kingsley Marshall

Breaks

Splitloop - Hey Baby / Still in Love - Sound of Habib

Another month, another release on another label for those gritty Irish tunesmiths Splitloop. This time the turn of Swedish label Sound of Habib to offer their hospitality to the 'loop and give them a place to stay for a while. 'Hey Baby' has all the musical ingredients and chunky beats that you'd expect from these guys and bounces along nicely in a warm and friendly fashion and will get things started. 'Still in Love' is the 'one' though. Built around a soaring and soulful vocal, it has an almost anthemic quality and has an 'old house' feel to it, but not in a cheesy way. This is powerful, uplifting breaks made by guys who's mission statement is to, "...do our duty to facilitate the undulation of booties everywhere." They have, thus far, succeeded! 5/5 SOTO

Taishan - Black Mamba Funk - Resin

Keeping up the pressure Resin head prefect, Taishan, drops another one of his 'lectro-dub workouts on us. We're in familiar Resin territory here and this certainly won't disappoint fans of the label / artist, with it's synthetic-dub party breaks doing the damage here. Move Ya and Steve Lavers take on the remix duties and deliver a decidedly more full-on mix with a dirtier and more serious attitude. Tremulous bass rolls along under tearing synth shenannigans that spar with lunar electro synth blip-iness. There's a dub version too if you can't be doing with that funny shouting they seem to like on records these days....."...mmm, can't even understand what they're saying half the time", "..ooh I know, young people these days, well I never, etc...". Another good release from the label. 4/5 SOTO

PMT - Afro Lava Lamp - 10 Kilo

It's been a while since we've heard from the creator of such classics as 'Gyromancer' and 'Deeper Water', which, let's face it, are pretty hard tracks to follow! 'Afro Lava Lamp' could not really be by anyone else. It has those massive expanses of searing synth pads that are one of the main ingredients of a PMT track, a real tight simple break that doesn't really change or do too much throughout the track apart from keeping the track rolling along, and the obligatory dark and brooding bassline that adds that 'journey' quality to the PMT experience. There's also a more upbeat remix from Smithmonger in case you didn't want to take things so progressive. Perhaps not quite as good as 'Gyromancer' but definitely worth a listen. 3/5 SOTO

Plump DJs - Get Kinky / Pressure - Fingerlickin'

What can I say? here we have another of those big, fat, simple-but-effective Plumps party tracks. Massive snares, squelchy synths, screaming laydeez, dirty bass and all round 'plump-ness' are in abundance and as usual this will get played loads by everyone. (Get Kinky). The other side is a little less obviously them and is more of an electro-sperimental plodder with some interesting and intricate percussive and rhythmical touches. You almost want them to put out a really crap record so we can have a go at them for once! 3.5/5 SOTO

Leftfield

Husky Rescue - New Light of Tomorrow - Catskills

Originally released last year on what is now a hard-to-find 10", this beautiful single from Finnish champion of chill Marko Nyberg gets a well-deserved reissue and comes preloaded with stunning reinterpretations. Its Evil 9's take which won us over, a primordially mashed measure of bongo beats countering Nyberg's glacial orchestration, before some supremely mellow slide guitar drifts in on a Bonobo breeze. KM

The Glimmers - Cassette - K7

Having recently hitched their mix to the 'DJ Kicks' wagon, Mo Bech and David Fouquaert prove that, as well as being tricky with the twos and ones, they are also more than a little handy in the studio. This exclusive is frighteningly fresh, the Belgium duo bending twitchy full-speed house around strings more suited to Derrick May or Juan Atkins. As twisted as it sounds, this is that rare gem - abstract but banging. KM

Product.01 - Heart Ov Glass - Compost

I'm not normally one for covers, but every now and again something emerges to catch these ears. While the original electro versions did little for me, Lopazz HOG is thoroughly on the money on his mix - which shatters Rochelle Vincente's borrowed Blondie hooks over a guitar groove so ragged it'll cut through your slipmats, before dissolving the turntable in a wash of keys. KM

Plantlife - When She Comes She Lights The Sky - Gut Instinct

One of the picks from 'The Return of Jack Splash,' the sun-kissed debut album from LA's Plantlife, boosts a laboratory in order to cook up a new style whose ingredients include G Funk, P Funk, a sprinkling of Sun Ra and a lump of purple turf from Prince's Paisley Park. Worth picking up for the mix from 4 Hero alone, which threads rattling breaks through sly basslines. KM

Tom Vek - I Aint Saying My Goodbye's - Tummy Touch

The majors have been quick to jump upon Tom Vek; the bespectacled bastard son of David Byrne having neatly captured the post-house zeitgeist with 2004s "If You Want." As such, while this second single from Vek's forthcoming album proudly sports an Island Records logo, it still satisfactorily thumps with the kind of raw energy which a record recorded in a garage ultimately should do. Rock on. KM

Albums

Beatz & Bobz Vol 4 - Dreadzone - Functional Breaks

Dreadzone have been around so long now that I can't even remember them not being around! They've been part of so many scenes and put out so many tunes over the years it's hard to put them into any kind of bracket, so I won't! Their sound has always been centred around a very strong dubby, 'soundsystem' influence whether their beats be broken, 4/4, drum and bass or downbeat. What's highlighted here is their championing of breakbeat in the last couple of years. It's essentially a journey through heavy, dubby, skanking party breaks from the last year or so with many favourites in there. An aural documentary, if you like, of all the tracks of the aforementioned styles that we've all rocked to in recent months. All precisely stitched together and complimented by some well placed MCing from Terminalhead's Spee. Standout tracks are the 'heard-it-a-million-times-but-always-love-it' 'Put Your Hands Up' by Scam and the Deekline and Wizard remix of Freestylers' 'Boomblast'. Tight mix an' no mistakin'! (3.5/5) SOTO

BEST AND WORST DJ STORIES

Vigi (Streetwise Recordings)

I was playing in Sao Paulo Brazil one Xmas and after the gigs had gone to chill on an island for a few days before heading back to the uk for my new years eve gig. On the last night before I headed back to the UK I stayed up all night partying and drinking Caparihnas before being driven to the local airport in the morning to catch a flight to Sao Paulo, where I had to get my flight back to the UK. By the time I got to Sao Paulo airport my guts had started to rot from the over indulgence the night before and the 8 hour wait for my flight turned into a long drawn out and agonising experience. When I finally boarded my flight the relief was overwhelming and I settled down to sleep the journey away.

After about 2 hours as we were flying over the S. Atlantic ocean I was awoken by a slight commotion, out the corner of my eye I could see a couple of passengers pointing out of the window and talking in raised voices. Unconcerned, I closed my eyes and tried to get back to sleep. After about 10 more minutes almost all of the passengers had joined these 2 and everybody except me was looking out the right hand side windows, saying things like, "the wing is broken" and "We are going to crash". Pretty soon a panic had broken out and I finally had to open both eyes to investigate. It turned out that a large panel had fallen off of the right wing, and although I am sure the plane would have been fine to make the journey, the pressure from the passengers caused the crew to make a decision to find somewhere to land. Landing a jumbo requires a decent sized runway, so we ended up turning back towards Brazil, and eventually landed in Rio. Rio airport was hell, a plane full of extra travellers simply overwhelmed the airport on the busy xmas/NY period and as all the hotels in Rio were busy the authorities gave us a choice, through a number of announcements in Pourtugese, of going via either Paris or Helsinki on our way to London. I chose Paris, but as we only had 25 mins to check in, the passengers started to get aggressive and fight to check in first. After buying a $50 phone card to ring my mate in the UK who was picking me up from the airport, and re-arranging this with him, I finally boarded the plane to Paris...

8 or 9 hours later I arrived in Paris ...went to get the connecting flight to London and ...we had arrived too late to get our bags transferred for the connection. It was now late afternoon on new years eve, I was in Paris, I had no francs, my phone card had been spanked in Rio, and all I had was Brazilian $reals. I managed to blag a phone call to my mate and re-arranged my pick up time again, before finally getting the connection back to london. I arrived in London 24 hours later than expected, and managed to go straight to the club arriving at 11 to play at 11.30.

Splitloop (Supercharged etc.)

It was a live set at a massive house party years ago, but the two of us were pretty far gone. We knew the next tune we were supposed to be mixing in, we cued it up, everything was good to go, bashed the cross-fader over, hands in the air. Unfortunately there was complete silence in the room as both of us had completely imagined the other tune playing, and it wasn't even loaded up. It took a while to sort out... much confusion all round... lesson learned...

HIP HOP REVIEWS

compiled by Jesse Keene

THE DOUBLE SHOT'S (ALBUMS)

Count Bass D - Begborrowsteel - Ramp Recordings

I'll say one thing about the Count and that is he sure has a quick attention span. Basically this album is kind of all over the place but some how it all fits together in some crazy entertaining way. The beats range from smooth to quirky, which proves that he is not only a capable lyricist but also a talented producer. BEGBORROWSTEEL is not only an interesting title this is a great listen for those laid back Sunday sessions, funky enough to keep you tuned in and diverse enough to keep the brains cells stimulated....

The Perceptionists - Black Dialogue - Def Jux

Interesting stuff this, take two influential rappers Akrabatic & Mr Lif, add DJ Fakts one and what you are left with is an album with integrity banging tunes and guest appearances. Featuring the likes of Humpty Hump, Guru and Shock G, with some in house production from Fakts one plus El-p and Camu Tao mixing the boards you get some real impacting Hip-Hop. It's not often that you get an album, which starts well and ends well with no stink in the middle, and black Dialogue proves that albums can be good throughout. Entertaining and thought provoking. Hassle your local music emporium for more details....

Goretex - The Art of Dying - Psycho Logical Records

At first glance I was convinced that this album would not be up to much. Maybe that was because I had been listening to a lot of Non Phixion based stuff, but I was pleasantly surprised, the Art Of Dying is moodily atmospheric in its approach yet you can rely on those Necro beats to keep it all tight as a gnats arse (so to speak). The lyrical subject matter is what you would expect from an album with a title based on the departure from earth, but there seems to be some odd sense of identification within its brutal delivery. Heavy Hip-Hop from the house of death, grab yourself a copy and don't leave the corpse in the deep freeze for your mother to find in the morning know what I mean???...

Prefuse 73 - Surrounded by Silence - Warp

Not necessarily a straight up Hip Hop album, Surrounded by Silence does boast a large array of prolific Mc's, GhostFace, Aesop Rock, GZA, El-p, Masta Killa all lend their vocal talents to Prefuse 73's electrical beats which are something rather different. The album lifts and drops in some kind of rhythmical way and takes the listener on a journey of sound distortion, intelligent lyrics, and cerebral soundscapes. It's a bit odd but hits the mark on most levels. Maybe a give it a listen before you commit or if you like your beats tweaked just dive straight in and immerse yerself in the silence!!!

Busdriver - Fear of a Black Tangent - Big Dada

You are first attracted to this fest of twisted lyricism and bohemian electro beats by the intro which features a freestyle of tangible proportions. It's a different take to your usual run of the mill Hip-Hop, kind of like marmite you either love it or you absolutely hate it. I have opted for the former. The subject matter - although sometimes way out - is relevant, you can relate, and the beats are interestingly diverse. The tune which caught my attention was the guitar lead Unemployed Black Astronaut which is some what reminiscent of Tracey Chapman's Fast Car covered by Nice & Smooth's, Sometimes I rhyme slow, Sometimes I Rhyme Quick in the early 90's. Nevertheless it's a clever piece of music with rather extreme depth, Avantecore for the tangible beat traveller you can take it or leave it?!?

DJ Format - If you can't join 'em, beat 'em - Pias Recs

The Funky Crate digger returns with his 2nd LP, and let me tell you its some heavy give the drummer some S£$T. Working alongside Abdominal who as always is providing the lyrics like an alphabet chef, Format also brings you collaborations with the likes of Chali-2na, Akil and D-Sisive who in turn bless the beats respectively. This is Hip-Hop at its most enjoyable as in it will fill the dance floors with its good vibe appeal and also if yer chillin it gets yer into that thinking of days gone by mood. Slightly too damn funky for me though but this is definitely worth checking out if you're a fan of Dj Format or just a fan in the making, possibly!!?....

Tame One - O.G. Bobby Johnson - EC Records

Previously the other half of the Legendary Artifacts, he has spent many years in a dusty wilderness working alongside Cage for the Leak Bros. project while also making noise with his debut solo album and being a consistent guest on the E.C. all-stars compilations. This latest offering started of a bit slow in my opinion then around the 3rd track in the entire pace was lifted. Fat beats and a darker approach to subject matter seem to be the order of the day for Tame One which adds up to an intriguing album. Mighty Mi, Camu Tao, and Charlie Chan take the credits for the production while mc's like Dusted Dons, Yak Ballz, Metro and R.A.W help the whole thing diversify lyrically. A nice all round album with a few surprises up its O.G. sleeve.....

MF Doom - Special Blends Vol 1 & 2

What you are dealing with here is not your average Hip-Hop album. You are given no info on who features on it nor do you know what to expect at 1st I thought it was an instrumental album consisting of dooms finer beats I was half way right this is an album with acts ranging from Public enemy through to Erykah Badu but not as you know them. They have all been cleverly dropped over the super villain's bizarre beats. You haven't heard anything till you hear Bring the Noise dropped over the smoothest beat you could imagine. The thing is it all works and it continues to do so throughout the albums. With all the artists featured this is an essential for MF Doom fans and all general lovers of Hop-Hop, pure twisted class...

ONES FOR THE ROAD (SINGLES / E.P'S)

First Rate - Barfight / Freedom - Scenerio

First up Barfight is a nice little number with Skinnyman dropping the usual aggie style. The beat is crisp and the old grand piano lick give's you the vibe of being in your local boozer while madness is breaking out. Freedom however gives you a chance to hear first rates skills on the decks while The Procussions bring that cross sea's link up to bring a nice anthem sounding track. This is one for your immediate consideration.

Prem C - 5 Senses of Def - Undali Records

The opening tune Spit Blood on the Moon is definitely on a dark vibe. Prem.C, Loki, Thre & Orifice Vulgatron attack the mic with pure aggression while the beat hammers at your speakers. This is followed by Bring it back push it forward which slows the pace down slightly but is still holding things down nicely. The rest of the 12 is more of the same, intelligent vocals and well produced beats all round. This is definitely one to search out and apparently Prem.C takes full responsibility for any offence taken to this E.P. so consider yerselves warned....

Blufoot - Big Bang Theory / Alphabet Man - Scenerio

You are greeted by the sound of Joker Starr telling the crowd to behave and well they need to, as the tittle track is a proper head nodder combining a live sound to joker's lyrics. It's a winning combination for sure. Flip to the b-side and Yungun is your vocal host through a reggae undertoned journey of the Alphabet man. its all well produced and flavoursome stuff, Blufoot are going to be leaving your ears proverbially battered check it out as soon as you can.

Foreign Beggars - Crypt Drawl - Dented Records

This 3 track 12 opens with the instrumental Ode to Julie which sets the mood nicely. And what is the mood? You may well ask, it's a dark path that the beggars tread. The title track Crypt drawl is a heavy track with deep subject matter which is then followed by the slightly more up tempo beatflow freak show a rolling tune which again holds depth within its witty subject matter,

On a winters day is on a more laid back vibe which takes you on a journey through the rigours of life. A decent 12 with a variety of tracks check it out a.s.a.p.....

Illustrate - Bedroom Production - Headcount Records

Ok this is more of a album than an ep but it is going to be sold at the rate of a 12 so I'm told, and with that said its packed to the brim with tunes. In fact I have not page space to really break it down. But basically this is extremely honest stuff. Illustrate is quick with the rhymes while also lending his talents to the mixing desk. Dealing with daily life, going down the pub, having trouble holding on to a job and general haplessness seem to be the running theme, It's a well rounded piece of work which deserves a moment of your time at the very least..

THAT'S ON SOME DIFFERENT SHIZZ SPECIAL FEATURE

Aesop Rock 'Fast Cars, Danger, Fire & Knives '(DefJux)

This month we centre on the release of this new ep on Def Jux, which is also accompanied by a book, which has all of Aesop's rhymes, which have been released on record contained within it. It's an interesting concept so ATM caught up with him for a short explanation.

"I believe beans did a book with his most recent ep on warp. I mean, the most important part of this project to me is the music, cuz it's new, and cuz I think it's some of my best work. 7 new jams, I worked with family strictly. Blockhead, rob sonic, myself, el-p, camu tao, etc. In this day and age kids don't want just music anymore (which sucks). They want a multimedia package with an enhanced cd, or dvd or something equivalent to opening a WebPages and having 90 fluorescent pop-ups come out at you. I didn't want to do that. So I came up with the book. I am happy with how it turned out, we had 2 great designers working on this whole thing, one on the book, and one on the entire package, and they killed it. But to me, you know, I mean the book is full of old things. It's not new to me. The entire product was designed so that the book looks good in the package with that particular ep, but hopefully they can each stand on their own as well. They just happen to come together."

drum & bass

➲ v/a - jungle drum & bass anthems

virgin / emi 9

There's been many old skool albums over the years but few have managed to capture the true spirit of what is considered by many to be the golden age of Jungle. Mixed by two of the scenes longest standing soldiers, Micky Finn & Nicky Blackmarket, the track listing is exactly what the title suggests, wall to wall anthems. Tracks such as Q Project's oft remixed but never bettered "Champion Sound", DMS & The Boneman X's classic raga laiden "Sweet Vibrations", Adam F's soul-laced "Circles", Tom & Jerry's "Maximum Style" and Boogie Times Tribe's "Dark Stranger" sit nicely alongside newer tracks such as Zinc's skanking "Ska", Moving Fusion's "Turbulence" and last years enormous "Rah" by Ebony Dubsters. There are a total of 45 tracks on this double CD and trust me, I cant find a single filler. Buy it. Now.

➲ v/a - cross collaborations

full cycle 8

Bristol collective, Full Cycle have been firing on all cylinders as of late and their latest project, "Cross Collaborations" is a showcase of released and soon to be released material. The theme here is collaborations between the members of the crew with the exception of Photek who collaborated with Die & Hollie G for "Thunder". 21 tracks are immaculately mixed by Dj Die including the funk ridden "Monorail", Roni, Die & Krust's massive "Appreciation", Tali's "Lyric On My Lip" and the brand new "Impact Music". The compilation culminates in the Full Cycle "Megamix", a mashup of tracks from the back catalogues of Full Cycle, Dope Dragon & V by the Full Cycle crew, which is an impressive piece of editing to say the least. All in all, this is a solid album which is worth getting for the Megamix alone.

➲ v/a - ez rollers new skool blazers

intercom 6

Inspired by the demos they receive on a regular basis, Suffolk based EZ Rollers have putting out a series of twelves, all by new and up n coming artists, entitled "New Skool Blazers". Twenty of those tracks have been selected to feature on this new mix CD and include tracks by the likes of The Force, Xample, System D, Alliance, Dub Evangelists, Ringleader, Roughcut and DNBA remix competition winners, Body & Soul. Highlights include the highly amusing wack MC slating "Enough Is Enough" by Ringleader and Body & Soul's excellent reworking of the EZ boy's "Roadrunner". Also worth mentioning is the price, a mere fiver! Nice.

➲ teebee - the legacy

subtitles 8

Four years on from his debut long player, everyone's favourite Kung Fu Viking, TeeBee finally follows up with a 10 track piece entitled: "The Legacy" on his very own imprint, Subtitles. Proceedings are kicked off with my favourite track on the album, "Forever Lost", a beautiful, atmospheric, amen roller with a truly haunting vocal that sends shivers down the spine. "Liquid Light" continues the atmospheric roller theme, as does "Tsunami" but with the introduction of some tougher subs. As to be expected there a lot of techy influences here but the emphasis is on quality and all tracks are superbly put together.

➲ v/a - audioworks vol 2

cia 6

Oxford based hit-machine, Total Science have put together the second volume of their showcase series, "Various Artists: Audioworks" featuring tracks from releases on two of their labels, CIA & Advanced. Highlights here are Baron's floor destroying "Superfuzz", XRS' jazzy workout, "Return to Paradise" and D.Kay's stomping "Beat The Machines". The pack also includes tracks from Friction, Spirit, Drumsound & Bassline Smith, Digital, Calibre/Beta2/Zero Tolerance, Basic Operations, Q Project and of course, Total Science themselves.

➲ v/a - knights of the mcs

times two 7

Legendary Kool FM veteran, MC Det has brought together a collection of tracks featuring MCs such as IC3, Fats, Dynamite, Skibadee, Fearless, Shabba, The Ragga Twins and of course, himself. Names on production include, Hype, Probe & Sylo, Sketch & Code, Brockie and a number of tracks from Brighton based, Ed Solo. Tracks of note include Hype's storming "Peace, Love & Unity", Probe & Sylo's recent Worldwide Audio Recordings excursion "Gimme Some More" and a special vocal version of Brockie & Ed Solo's "Echo Box" entitled "My Echo".

➲ subject 13 - past, present, future

vibez recordings 8

After a long time in the wilderness, Subject 13 finally returns with a collection of their works, both previously released and unreleased. Serene floating pads, intricate, delicate beats and rolling subs are the order of the day here. Each track has an obvious musicality and production quality is absolutely top notch. Ideal lounge music with chillout overtones whilst still maintain drum n bass sensibilities. Also watch out for volume 2 in the series.

➲ v/a - drumfunk vol 1

vibez recordings 8

Dev Pandaya has been around for a while now, going under the aliases, Paradox and Alaska and releasing tracks on a staggering 25 different labels including Reinforced, Moving Shadow, Renegade Hardware, Good Looking, Timeless & CIA. Vibez Recordings have asked him to put together a showcase album of what he calls "Drumfunk" and this is the result. 11 tracks from a variety of artists including Digital, Seba, Fracture & Neptune, Senses, Macc, Vertigo and of course, himself. Tracks include Seba's sci-fi tinged "Inside Your Mind", Digitals heavy dub workout, "Rockers", Breakage's "Bring Back" with it's haunting melodies and float dub vocals and Fracture & Neptunes homage to the Amen drum break, "Colemanism". If drumfunk's your thing, you'll probably most of these tracks anyway but the compilation is a perfect intro for anyone curious about this sub genre of D&B.

➲ v/a - fast lane part 2

trouble on vinyl 7

The second installment of Trouble On Vinyl's "Fastlane" comes in the now standard format of multi piece vinyl set and mixed CD. The CD version is mixed by DJ Friction and contains all the tracks from the vinyl version plus some other exclusive tracks from TOV. The track listing for the vinyl pack includes work by Zen, Unicron, Baron, Simon Bassline Smith & Drumsound, Distorted Minds, TK, Visionary, Special K & Supply & Demand. Picks of the bunch are Baron's "Final Answer", a quirky swingbeat number with distinctive leads and samples, Zen's remix of Supply & Demand's "Shifting Gears", a heavyweight stomper with typical Zen flavour and Unicron's "Orions Five" with its stompy pogoing breakdown and Pendulum-esque leanings.

➲ v/a - high contrast dmc mix

dmc 7

Ok, well as we all know Hospital's golden eyed boy is a producer first and a DJ second, not that he's not capable of rocking a dancefloor or two, as his no doubt ridiculous schedule will confirm. So with that in mind I should point out that while there's nothing wrong with Lincoln's mixing on this CD, it's not especially mindblowing either. However, this latest compilation from DMC just goes to show that tune selection can be just as important, if not more, than beat juggling, scratching and all manner of turntable trickery. So onto the tunes... you've got cuts from Calibre, Total Science, Craggz & Parallel Forces and of course a few from the man himself. Highlights for me were CLS & Wax's Leisure, High Contrast's When The Lights Go Down and the Cyantific remix of Higher Sense's Cold Fresh Air. All in all a worthy purchase if you want to get your hands on 15 of the hottest liquid tracks around.

➲ v/a - weapons of mass creation 2

hospital 9

That's right folks, it's the next installment of Hospital's Weapons series and this time they're pulling no punches! With some huge tunes on here courtesy of (deep breath) Logistics, Cyantific & Tactile, Total Science, CLS & Wax, Syncopix, Concord Dawn, Laroque, Danny Byrd, Tomahawk and Nu:Tone... As always the quality control is way above the majority of the scene's offerings and somehow Hospital seem to be raising the bar with every release at the moment. Personal favourites include Logistics' silky traveller, 'The Trip', Danny Byrd's uplifting 'Winchester Club', Concord Dawn's surprisingly mellow 'You Don't Have To Run' and Laroque's gritty isitations. For me, the CLS & Wax and Syncopix tunes were a little too happy and bouncy for my personal taste, but I can imagine them working well in a club. To top it off the album comes in both 3x12" and 3xCD (2xCD and a bonus DVD to be more precise!) formats with accompanying 7" and 12" sampler's. So that must be every angle covered then surely? Once again I take my hat off to all at NHS HQ.

➲ v/a - j majik: red alert

infrared 8

We like a mix CD here at ATM, they keep us amused and stop us from turning on each as deadline day looms. So we were more than happy when a new one popped through the letterbox with Infrared stamped all over it. The mix itself is done by label head honcho, J Majik and quite frankly is as tight as a ducks arse (and that's water tight). Or as tight as our editor on pay day, but I digress. J works his way through 28 upfront dancefloor tracks, many of which are from his own label and 14 of which are exclusive to this mix. Tracks wise, highlights for me personally are Hoodlum & Wickaman's excellent "Pitchshift VIP", J Majik & Wickaman's filth ridden "U Disgust Me VIP" and the slept on flip to "Dubplate Killa", "Look To The Future". There's plenty of double drops and clever mixes to keep it interesting and overall this is a very well polished package. The mix is accompanied by the inimitable talents of veteran MC, GQ, crisp and on point as ever.

➲ v/a - powerplay vol 4

formation 8

DJ SS' Leicester based Formation camp has been super productive of late, what with the forthcoming EPs on both Reformatted and New Identity. And so to complete the triangle, there's a three piece vinyl set due on Formation itself as well. Label stalwarts, Zen & Gen Dub are representing here alongside newcomers: Vital Elements, Nero, Crytsal Clear & S.M.O.K.E. Zen's "Rhubarb & Custard" has been doing the rounds for a while now and proved to be a dancefloor smash, as has Gen Dub's "Miami Vice". Nero's "Smells Like Victory", samples Apocalypse Now! in its intro before smashing into something a bit tougher than the usual output from Formation. Crystal Clear's rocktastic "My Only Weakness" features MC Code:Breaker on vocals over some nasty guitar riffs, whilst S.M.O.K.E.s "Silver Bullet" spits screeching leads and grimey bass in all directions. Finally, Vital Elements, "Together" is typical Formation dancefloor fodder, simple but effective. A good all round package with some dancefloor killers and a nice intro for some of the camps new blood.

➲ influx uk - 2 million & rising

formation 8

Well I don't know about you lot, but I've been waiting for this one for ages, so it better be good! No need to worry, it is, excellent in fact! Infused with Influx UK's unique style and peppered with references from all kinds of music, this is a fresh and exciting album which show's Formation still have their fingers very much on the pulse. Highlights include the diva vocalled 'Shine', the funk-sleeze of 'Do Right Do Wrong', the incredible synth wash out of 'The Siren' and the sliced up groove of 'Ghost People VIP'. Some top notch business indeed. There are a fair few experimental tunes on the album too, the title track '2 Million & Rising' is suitably out there, with it's skipping beat pattern and cut up vocal madness. All in all top work from Influx UK on this one. Packed with fresh ideas and undisputed production skills, massive respect to Formation for believing in something a little different.

➲ v/a - first contact

invader 7

Invader deliver an 18 track CD containing their signature brand of nastiness, lovingly mixed by label stalwart, Audio. The compilation features tracks from the likes of Audio, Mackie, Wrisk, Damage, Counterstrike, Muffler, Chris SU, Monkey & Large, Dillinja and DJ Friction. Not for the faint of heart, this is all about hard, nasty drum and bass with plenty of searing reeces, smashing Amens, eerie samples and atmospherics. The package also contains a second CD with four bonus full length tracks as featured on the accompanying vinyl EP of the same name. All in all, a mix mixed CD with plenty to keep those into this particular brand of drum and bass interested.

➲ v/a - bingo sessions vol 2

bingo 8

Latino maestro, DJ Marky takes on mixing duty for the second installment of the Bingo Session's series on Zinc's rapidly expanding Bingo Beats imprint. There's twenty tracks here ranging from sweet, liquid rollers to all out, dance floor, jump up bashers. Picks of the bunch here are my personal favourite track of the moment, Chase & Status' "Loves Theme", Logistic's sublime reworking of Mood II Swing's "I Got Love", the massive Xray from Subfocus & Shy FX's fantastic "Plastic Soul". Mixing is immaculate as per usual from Marky and the tunes flow well, making this a very worthwhile purchase for any drum and bass fan!

➲ calyx - no turning back

moving shadow 9

So Calyx is back once again with his latest LP project for the legendary Moving Shadow. Plenty of hype surrounding this one, so of course the questions and doubts linger in the air like a bad smell on a hot day... Well here come's the air freshener peeps! It's without doubt Calyx's best work to date, each and every tune on here is an absolute masterpiece of cinematic atmospheres and growling, rasping bass that will satisfy anyone who's a fan of the harder and darker side of D&B. Featuring collaberations with Teebee, Illskillz and Gridlock, and some sneaky remixes courtesy of Hive & Gridlock and Dom & Roland, there's plenty of influences knocking around which are all bagged and tagged nicely by Calyx's undoubted production expertise. Picks on this one include 'Tearing Us Apart', 'Thru Your Eyes' feat Illskillz and 'Get Myself To You', although as I already said each one is practically as good as the last. The only downfall here all of the tunes pretty much fit into the 'Dancefloor Killer' category so for those of you looking for some more diverse and downtempo bits you're not gonna find them here. That said though 'No Turning Back' does it's job and does it better than most.

➲ v/a - future beats

renegade hardware 7

Yet another CD long player from the TOV camp has just landed on my desk. This time mixed by DJ Ink, this compilation is all about beats from the tougher side of the tracks with more than just a spattering on tech thrown in for good measure. Artists featured here include Psidream & Mechwarrior, Universal Project, Vicious Circle, Fission vs Kaiser, Paradox, Raiden, Chase & Status, Pish Posh, Evol Intent, Resonant Evil, The Militia, Spor and of course, DJ Ink himself. Tracks of note here include Vicious Circle's remix of Universal Project's "Jackhammer", Raiden's "44 Calibre Killer" and The Militia's remix of the massive "Troubleshoot" by Resonant Evil. Mixing is tight as to be expected and the tracks flow nicely. A good package for those who like their beats "futuristic".

➲ v/a - guerilla warfare

renegade hardware 7

It goes without saying that if you're not into the tougher side of drum and bass this probably won't be for you. However if you are a fan, then you're in for a treat! There's 10 new tracks from the cream of Renegade Hardware's current artist roster including Calyx & Kontrol, US based Evol Intent, Vicious Circle, Loxy, Ink, Chase & Status, Phobia, Prolix & Nocturnal, Dutch trio Noisia & Skitty. Picks of the bunch are Calyx & Kontrol's title track, "Guerilla Warfare" with its rolling beats, heavy techno influences and super futuristic vibe, Vicious Circle's "Doom Train" with its late nineties, minimal, tech-step vibes and of course the big one, Noisia's remix of Konflict's awesome "Messiah". Spor's remix of the same track features on the album sampler alongside Raiden's reworking of Human Resource's classic "Dominator". Overall, plenty of quality production and harder than a whole box of coffin nails.

➲ future prophecies - warlords rising

beat service 7

The duo from Oslo, Norway have quietly been going about their business recently performing with their live band and working away in the studio on new material. This album however, mainly features tracks that have already been released on various labels. The stand out track is the massive "Dreadlock" as featured on the recent Breakbeat Kaos long player, "Return Of The Jungle Sound". The dancefloor mashing "Thunder & Lightning" and beautifully soulful "Deceived", which have both been released recently on Under Construction are present plus a number of tracks released on TeeBee's Subtitles. Other tracks of note here are the haunting "September" with its moody guitar riffs and the heavy, Kung Fu film sampling, title track "Warlords Rising". All in all a selection of good tracks but nothing really new here for the avid Future Prophecies fan. On a side note, if you get the chance to see these guys play live with their band, do it! Its truly impressive!

eclectic

➲ v/a - aid for sudan

shut up and dance 7

Designed to help those affected by the "quiet tsunami" in Sudan, the break beat massive club together with this double CD with some exclusives thrown in.

CD1 mixed by the Shut Up and Dance Crew PJ mixin' and Smiley MCing. A solid journey from proto jungle from Boabinga, to their track 'Anger Management' to 'Shine Eye' by The Ragga Twins, and trance styled beats with a remix of Ferry Corsten's 'Its Time'. Rennie Pilgrim and DJ Nut Nut also feature. Bournemouth's best Breaks crew – Aquasky mix Disc2, kickin off with the classic SUAD track 'The Green Man' then some phat bass in 'Bully' by Hackney Soldiers.

The Stantons banging 'Hope Time' is unreleased, and 'Mantra' by the Plumps is hot to trot. Classic piano rave in 'Take it easy' by Winkleburger features too, with cuts from Soto and Hyper. Aquasky's 'Wheels of Steel' is typical aquasky and typifies their breaks party mix style.

Some really good cuts here, and helping a good cause. Big up all collaborators.

➲ v/a - north jazz / south soul

slip 'n slide 6

Slip'n'Slide slip somewhat here, and this compo of soul/jazz/funk tracks is barely average. Opened with the awesome Lonnie Liston Smiths 'Expansions' it gets off well but Linus Loves 'Skagg' has an old feel, Byron Stingily 'Bitter' is sickly, Black Beat Niks 'Parardise' is dull. Actual Jazz features from Patricia Kaas. Blaze's 'One World' is too zealous. Raw Deal (Jim Robins) fails to rework Intuit's 'Peace of Mind' but it comes of as average Compost label fodder, but Restless Soul's remix of Blaze and Amira's 'I think of you' works well. Incognito's 'Listen to the Music' is very Jackson-esque in a positive way. The Jan Mix of Superfical by Amp Fiddler misses the point too.

As many half good as half bad, the compo is a bit of let down. No doubt there will be another, it's the S'n'S method.

➲ v/a - simple one (will saul)

simple records 7

Saul steps into breakbeat: dub, techno, and electro influenced found a way onto his label, that is above all – a little bit off kilter and not easily classifiable.

Using cuts mainly from him and Sideshow, The Fink remix of 'Fast Lane' is a real treat – minimal edginess over aquatic breaks, then into Sildeshow's masterful 'Slide'. Saul's 'Malfunction' is a bit too inward gazing and 'Karma' by Walker Hinternaus is a bit robo-electro. Saul's 'DigWatch' is floor orientated, but Christian J's remix of Pinrose takes it to abstract places of bleep, but brought back by Saul's 'Cliff' which has an epic feel to it. Mostly refreshing future music.

➲ samurai - jazztronik

pantone music 8

Ryota Nozaki one of Tokyo's finest nu-jazz keyboard hits us with a stormer of an LP.

Taking his classical training in develop his ideas, he fuses it to dance backdrops to great effect. From the abstract 'Muddy Muddy' he does well, the superb title track – keys over a house montage, with poise and panache. 'Phoenix' slightly more housey but elements of Detroit. Exquisite.

'Things we Like' sees a rap/ urban thing going on. 'Nana' sees some Braziliance going on well done, and true to its influence. 'Froro' has a afrobeat aspect to it, but does-n't miss the point with its bpm's 'Colour of Days' is pure jazz, and something Gilles Peterson will delight in.

'Piano' is good cross over – hip hop instrumental that has a breaksy edge. Rounded off with 'Dance with Me' - a dancefloor orientated number that MaW would be proud of. A great little album. Nozaki is one to keep an eye on, is this Japan's answer to Louis Vega?

hip hop

➲ edan - beauty and the beat

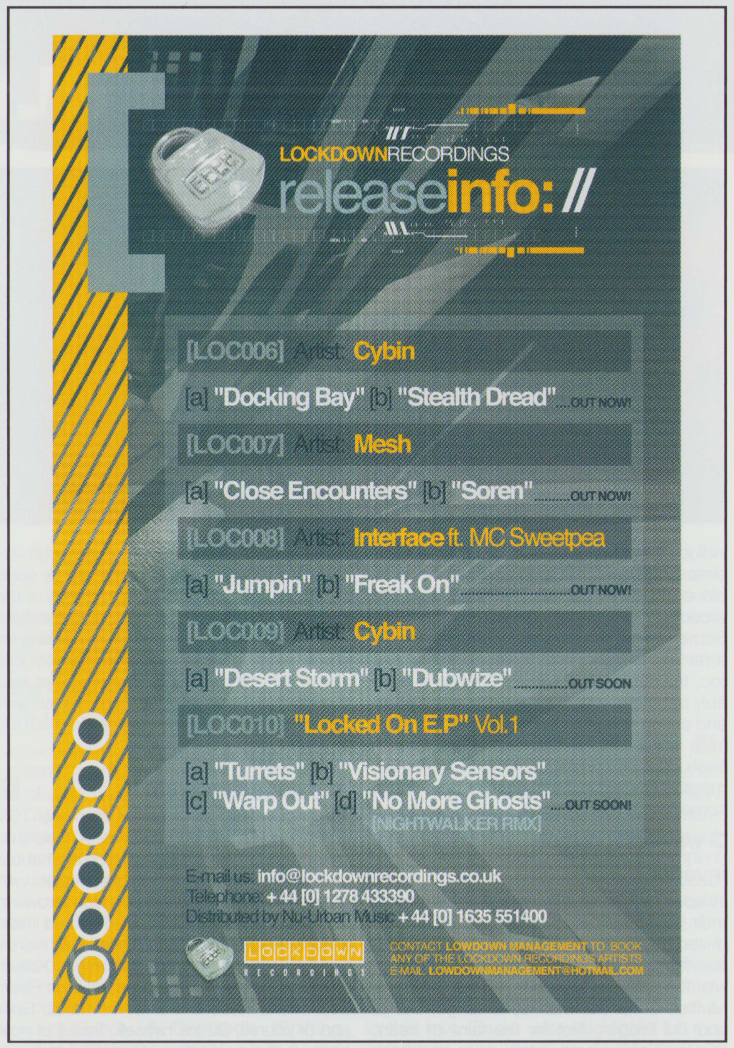
lewis recordings 8

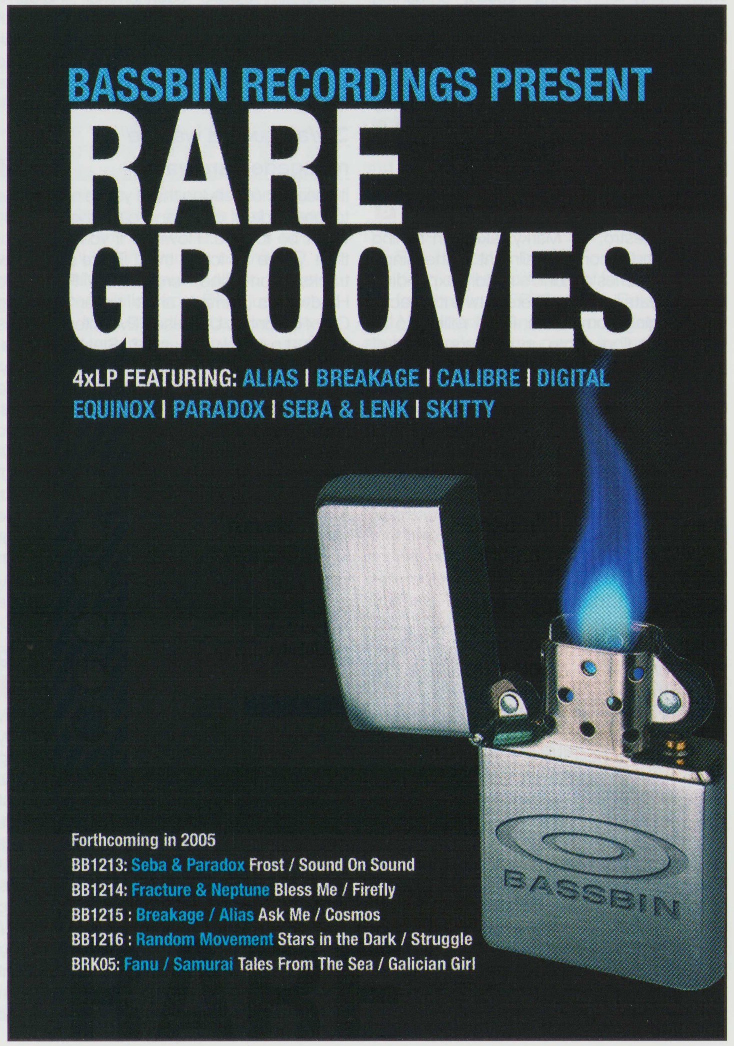
An interesting character in the realms of Hip-Hop, Edan has never failed to bring some raw sound to your ears and things are pretty much business as usual with this new album. Although I will say he has twisted the beats slightly to make things a bit more atmospheric, it is still good stuff. Insight makes a few guest appearances and Mr Lif makes an appearance on one of the stand out tracks, Making Planets, its kind of a 2 tunes in 1 thing which really works well. The rest of the album is solid stuff which does not need a list of guest rappers as Edan holds everything up nicely by himself production wise and lyrically. So what you are left with is Fat beats for the thinking mans B-boy.

➲ copperpot - chapter 7

ev productions 8

"Welcome to the outrageous contagious" heralds the intro. This is my first encounter with Copperpot and it looks good from the outset. Working with Artists from each side of the global pond, Braintax, Edo.g, Akbar, Verb-t, Mr Complex and Kasmere shows that Mr C.pot has a good ear for musical collaboration. Which leaves you with a rather slick sounding album the production is crisp and the track have a feel good vibe to them, but the direction of the beats are always centred towards the head nodding tip. Each featured mc does their bit to bring the whole package neatly together. Not ground breaking, but its definitely ear shaking, well worth your consideration when you meet it in the record racks?

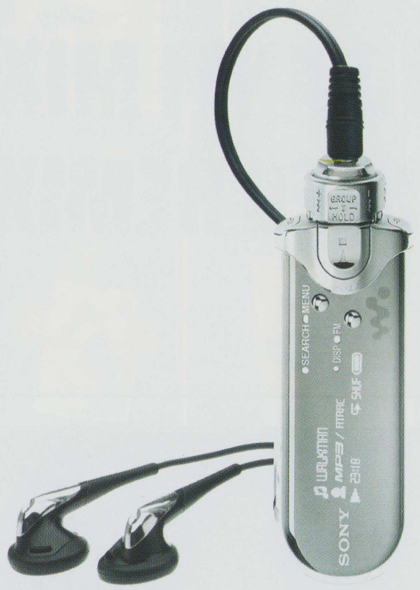




Game Reviews

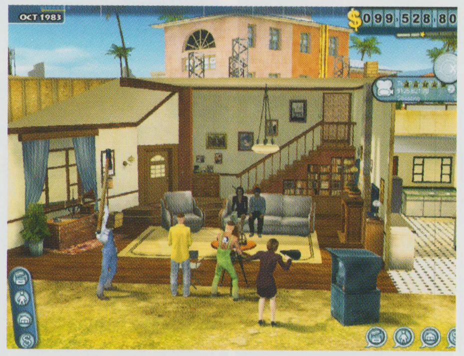
NEWS

Beaterator (www.beaterator.com)
The people who brought you everybody's favourite game Grand Theft Auto; Rockstar Games have taken a turn in a different direction with a new Flash-based, online music sequencer, sampler and mixer built to work right in your browser. All you need is an internet connection and Macromedia Flash, and your away! With 8 tracks of sequencing, 4 tracks of original loop crafting down to the 16th note, 240 bar limit, full BPM control, ability to upload your own samples, ability to save an mp3 of your efforts, an advanced effects module, original sound bank comprised of hundreds of loops, drum kit sounds, synth and string stabs and more provided by production gurus Steinski, Matthew Dear, Juan Atkins, Avee & 3D and King Britt. Registration is needed to save your work but it's a minor when you consider what there offering. I don't think Photek will be using Beaterator for his next anthem but its definitely a winner for the office clock-watchers.



Sony MP3 players
Not strictly a games thing, but you need to check the fresh new Sony MP3 players coming on to the market; after all they deal with the Walkman, so they're looking to smash it with the new NW series. The latest breed of WALKMAN fuses Sony's cutting edge technology with innovative materials and unbeatably slick styling, producing a seriously heavy compact personal audio system for 2005. Battery life is decent with built-in lithium-ion rechargeable battery allowing up to 50 hours of playback and the quick charge function delivers an amazing 3 hours of play with a 3 minutes recharge. The top-end ones come with a gig of memory and Fm radio built in; but the main thing is they look bad and they are proper small. I-pods are ten-a-penny nowadays, and personally I would rather have one of these baby's.

Doom 3
April 3rd see's the worldwide release of the much vaunted Doom 3 across all formats and it looks heavy. Xbox fans will be happy to hear that it will feature full XBox Live features, and all formats will include a co-operative mode. Also available will be a limited collectors edition which includes both previous Doom titles, and Doom 2 will be playable via XBox Live. As the original darkside first-person-shooter, Doom set consoles and PC's alight with sharp graphics, adrenalin pumping gameplay, and seriously moody atmospherics. I think we can expect a lot from Doom 3, and early glimpses look very promising.



The Movies
This is one of the most exciting titles coming out in the near future, this one is totally different and fresh; some of you will remember Stuntman from a few years back, well this takes it to the next level. It places you in the role of potential movie mogul, where you pick your stars or starlets from obscurity and place them in films of your own design. You can run the studio in the way you see fit, run the casting couch, and direct the films yourself! It does have a linear story type mode, but like many games these days its totally different each time, and there's hours of amusement to be had. It also has the added bonus of being able to post your movies on the internet; so expect to see the story of a young down and out games journalist's miraculous journey as he becomes captain of England, winning the world cup with a double hat trick in the final, before becoming an internationally renknowned porn-star. All about The Movies baby…

Nintendo DS
As predicted right here on the ATM games page the Nintendo DS is flying of the shelves launched in the UK on Friday 11th March 2005, has achieved record breaking sales of nearly 87,000 units in its first two days alone. Nintendo DS software also proved a hit with gamers across the UK with Super Mario 64 DS, Wario Ware: Touched! and Rayman DS the UK's top three selling titles respectively. A particular shout goes out to the Wario Ware title (heavily endorsed by none other than DJ Kontrol) which includes nuff interactive elements with the touch screen, there's even one game where you have to blow on the touch pad…deep! Several of these titles have also entered the all-formats chart; so Nintendo are definitely flying; but will it continue after Sony's PSP hits the shelves in the coming weeks….

REVIEWS

Gran Turismo 4 (PS2)
The don dada of all car games, Gran Turismo is back, so look forward to hours of tricky cornering in the wet, 100 lap races super difficult license tests and ultra realistic graphics. GT3 was the business, and they've really just brought it up to date, putting in even more flash motors and realistic race circuits. With 5 licenses and 16 tests per license there is definitely mileage in it; but having really put in the hours on previous editions is there enough freshness to keep you interested? I'm not completely convinced, as the only main difference appears to be the controls, which believe it or not are even more delicate. This is the one driving game that to be a true master you would really need to buy a steering wheel controller. All the modification options are still there and there is a ridiculous amount of cars to be bought (over 700); all the old tracks plus new ones; and a few red herring options including photo mode and B-spec mode where you don't drive but manage your driver. This to me is slightly disappointing in that they haven't gone for more of a revamp and instead just updated the old version; however if you are new to the series or love driving games this is still a must as the most complete racing game out there. With Forza Motorsport being out soon; I don't know how long it will stay at the top of the table of realistic driving games. **8.5/10**

Mech Assault 2 (X Box)
The sequel to the nerds favourite MechAssualt, a title born from the old school D&D type role play game, came out on Xbox recently to a mixed response. Basically you can take control of a variety of mech's (massive robots), tanks and flying craft in this all action first person shooter. The one player mission is pretty cool with a good learning curve and lots of environmental interaction, however, the multiplayer mode is less strong needing next level coordination and understanding of the game to have a chance. I love the way you can destroy whole buildings, climb skyscrapers and switch vehicles at the drop of hat. Unfortunately the gameplay just wares a bit thin after not that long, it gets slightly repetitive and you also need that extra geekiness level to really get to grips with the strengths of all the different weapons, vehicles and weaknesses of enemy's. Overall if you a fan of the MechAssualt franchise you'll probably love this, but otherwise it a miss. **6/10**

Call of Duty: Finest Hour (PS2)
The latest in the all action Call of Duty series, Finest Hour follows the standard format of battling your way through historically based war zones. Fast and furious, you battle your way through shedloads of levels armed with basic tools; hopefully leading your troops to victory. As with many of the current crop of sequels, there is not much different from previous editions other than a load of new levels. Having played this on the PC, the PS2 version seems to move a bit slower and the graphics a tad blocky; and compared to Halo 2 for instance the movement and detection processing is snail like. It's not great, but I can't cuss it too hard as I enjoyed playing it for a while and the co-op and online options add the extra dimension that's missing from games like MERCS. With 24 missions and the extra options its worth a pop but certainly shouldn't be at the top of the list. **7/10**

Unreal Championship 2: The Liandri Conflict (Xbox)
The latest in the massive unreal series is finally here, people have been talking it up and does it deliver? Well yes and no; they have stepped up the features and ideas so there is loads of options for the multiplayer game, and the one player game is a story encorporating all those modes. If your not familiar with the Unreal Tournament vibe it is based around multiplayer all action arcade-style battling. The introduction of multiple adrenalin powers along with an array of heavy weaponry (most of which have at least two firing modes) are welcome additions. It is slick, the graphics are tight and the playability is there but yet again I find myself thinking that its just not better than Halo 2. The benchmark has been set by Halo 2 and all these first person shooters in the same category have to be compared to the best; Halo 2 is still the smoothest most playable game out there and Unreal really needs to step a lot further if its gonna test Masterchief and company. **8/10**

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words: Jeese Keene

Beatnuts

Ok, if at first you don't succeed, try try again, and I applied this method when going in search of the world famous Beatnuts. Legendary for their fat beats and their gritty word play, they have made more impact on the scene than a bag full of dynamite. So after tracking them down it came as no surprise to hear that they were busy in the middle of a tour and at that moment were being ferried to Brighton by bus. I was able to get a few words with a very tired Juju who enlightened me on their busy schedule and why making Hip-hop for them is so important to their daily lives...

Firstly I would like to ask you how does it feel to be back in the UK and how is the tour going?
Its been good you know, pretty much every show we have played has been sold out and the reception we have been getting from the crowds has been amazing, it was quite surprising as we were not expecting such a big following over here but the uk has been crazy with the support.

What venues have you played at over here?
We spent 2 nights in London at the Jazz Café, then on to Oxford, we played Nottingham last night and now we're heading down to Brighton. But we have also done shows in Scandinavia and Poland so its been pretty hectic for us. We have been flying and also using the tour bus, its ok because we are usually on 2/3 hours away from our next show in terms of geography so we have been able to travel but still not have to spend a night on the bus as we have been using hotels which is good to get a bit of rest between gigs.

Taking you away from the tours, have you been working on any new projects that the people should know about or be checking for?
Erm.. because of the touring we have not really been able to carry on with any studio time, you know, we are just focusing on promoting the new album and letting people know that the Beatnuts are still rocking it. With the album, its more of a return to the grittier Beatnuts sound, I personally feel that its just another chapter for us as a crew, we have used artists that are friends of ours and have just let that come together in the studio and just vibed off it. We wanted to use people that we felt needed more exposure. We got A.G from D.I.T.C on there and as you are probably aware he is an incredible lyricist so it was an honour to be working with him, we also brought Rahzel in to do a track again. He is an extremely talented individual who blesses every track that he features on. Its just a cool little album which makes you think and raises questions at the same time. We are trying to show that there is more sides to Hip-Hop than the average sound that has become the norm, we want people to look into the past so that they can get an idea of what came before to form the music as it stands today.

Why do you think that you choose Hip Hop in the first place as your way of expressing yourself?
For me it all goes back to way before it was even called Hip-Hop, you know the whole scene is not more than 25yrs old, So its like at the time it was just a new sound that I could relate to. The radio stations were just playing your run of the mill american bands Shit, which was not something that I could really relate to. Then this new sound came out of New York, you had mix tapes circulating the streets and you had jams in the park so it was hard not to get involved with what was happening. There was a friend of mine who had all the early Harlem World records, you know stuff like Kurtis Blow, The Breaks and christmas rapping and all the shit like that, and it just hooked me in straight away.

So I started Djing and pretty much done everything cuz back in those days because it was such a new thing you had to get involved with every aspect of it from Djing to Mcing even down to promotion of your next jam. When the bedroom production side of it took off I was already ahead of the game because I had all the break records that I could get my hands on at the time, plus I had been Djing for a while so an obvious move for me was I got hold of a sampler and started producing my own beats with that. And things just went from there...

So you have worked with quite a few artists in your time is there anyone living or dead that you would have liked to work with during your career?
Damn, definitely Jay-Z, I would have loved to do something with Notorious B.I.G, Erm.. lets see who else? Probably G-Unit, Eminem, and I hope that Mad Skillz would please come back on the scene as I would really love to do some tracks with him he's a dope mc, and maybe do some work with some british artists. My theory is to just work with anyone that I consider to be dope..

So to end the interview is there anything you would like to mention any tour dates or projects that you would like to tell us about?
Well we will back in the UK in April I think we got a couple of dates lined up I spoke to our booking agent and they seem to have sorted a few gigs for then so keep checking for those dates, other than that look out for the Jujigantic album which should be out later this year it's the 1st time in a long time that I have done an album by myself so look out for that its gonna be some new Shit, you know...